

39<sup>th</sup>

July  
eighteenth  
through  
August  
first  
1976

# CARMEL BACH FESTIVAL





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Carmel Bach Festival  
founded in 1935 by Dene Denny  
and Hazel Watrous

Sandor Salgo  
Music Director and Conductor

PLEASE NOTE  
No tapes or recordings permitted

NO SMOKING  
shall be permitted within any part  
of the Sunset Center Theatre, including  
stage, backstage, and foyer

*By order, City of Carmel-by-the-Sea*

LATECOMERS  
will not be seated while the  
performance is in progress.

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## SANDOR SALGO *Music Director and Conductor*

Sandor Salgo has been Music Director and Conductor of the Carmel Bach Festival, with increasing acclaim, since 1956. "Again and again, the genius of Bach found its proper instrument in Salgo," wrote a San Francisco Bay area critic of the 1975 Festival. Other critics have called Mr. Salgo "a conductor of both vitality and taste" and "a thoughtful, buoyant, flexible interpreter, a maestro who never becomes too predictable."

Born in Hungary, Mr. Salgo tempers a native Magyar romanticism with sound common sense. Baroque, Romantic and contemporary composers receive, in the words of another critic, "stylistic purity and emotional commitment under Salgo's baton." He began his training as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the San Francisco Symphony Orchestra, San Francisco Spring Opera, the Vancouver Festival and the Royal Philharmonic Orchestra of London.

In April of this year Mr. Salgo was guest conductor of Alaska's first annual Basically Bach Festival in Anchorage. In August he will conduct the final programs of the "Music at the Vineyards" series, of which he is Music Director. He will also lead members of the Chicago Symphony Orchestra in an all-Bach program at the Fish Creek Festival in Wisconsin. In November he has been invited to Berlin to conduct Mozart operas at the German State Opera.

In 1974 Mr. Salgo received the Lloyd W. Dinkelspiel Award "for outstanding service to undergraduate education" at Stanford University where in addition to being Professor of Music, he was Music Director of the Stanford University Opera Theatre and Stanford Symphony Orchestra. He is also Music Director and Conductor of the Marin Symphony and is associated with Dominican College in San Rafael.

Rarely has one man had a greater impact upon the evolution and development of a musical institution than has Maestro Salgo during his 21 seasons with the Carmel Bach Festival.

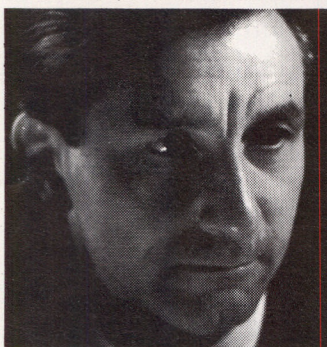


# THE BACH FESTIVAL STORY

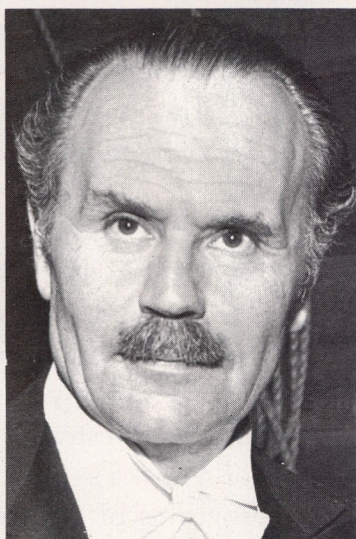
by Joy E. Belden



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1. Founders of the Carmel Bach Festival, Dene Denny, left and Hazel Watrous.
2. Michel Penha, first director, in 1932, of what was to become the Carmel Bach Festival.
3. Gastone Usigli, conductor of the Festival from 1938 until his death in 1956.
4. Ernst Bacon, conductor of the first Carmel Bach Festival in 1935.

The stars over Carmel must have been singing those summer nights of 1932—so many good things came together in one place at one time.

Dene Denny, of the Denny-Watrous Management, arranged with Susie Pipes, organizer of the Nea-Kah-Nie String Quartet, to give a series of concerts in Carmel during the summer, an ordinary enough occurrence. But it planted a seed, and how this grew!

One performance was to present three concertos: Bach, Boccherini and Mozart. To support the Quartet in this undertaking, an orchestra was assembled from all over the Monterey Peninsula. A carpenter, a butcher, a dentist, a photographer, a socialite, and many others pursued their callings by day and became musicians by night.

Michel Penha, cellist of the Quartet and former first cellist of the San Francisco Symphony, rehearsed the orchestra in a pleasant, low-ceilinged room of the Denny-Watrous Gallery on Dolores street. It was decided to open weekly rehearsals to season subscribers. Listeners lined the walls, clustered in corners, sat on the floor. The effect of all this was that the audience contained a nucleus of "participating" listeners who were familiar with each work performed. A rare rapport grew up between musicians and audiences which held not only during that first crucial year, but also as the newly formed Penha Piano Quartet presented the next two seasons.

The support of the Carmel Music Society had much to do with transforming the heterogeneous group into the 50-piece Monterey Peninsula Orchestra which was augmented (thanks to cordial relations with the Musicians Union) by a few professionals from the San Francisco Symphony. A 50-voice chorale under the direction of Miss Denny herself was also formed and made possible the presentation of many larger works.

Last but not least of the star-blessed influences under which the Festival was born was the town of Carmel itself. Then as now there was no more delightful way to spend vacation days than to hear one's fill of good music, and in the intervals to prowl the shops and to enjoy Carmel's excellent restaurants.



Miss Denny and Miss Watrous had played an increasing part in the cultural life of the town since the 1920s when they moved from San Francisco to Carmel to establish the Denny-Watrous Gallery. Miss Watrous was more prominently associated with the players' group at the First Theater in Monterey. Miss Denny was a fine pianist who had performed extensively in San Francisco and elsewhere, playing avant garde music long before it was fashionable. Not only chamber music but exhibits of sculpture, painting, photography and many other art forms found hospitality within the Gallery.

In 1935 these many musical resources were brought together under the aegis of the Denny-Watrous Management to found the Carmel Bach Festival, an organization devoted to performing the works of the great German master. A quartet of trombones opened the first four-day season on July 18, 1935, with Ernst Bacon as conductor, and brass choirs sounding from the tower of Sunset Theatre have heralded each Festival since then. That season's final concert was guest-conducted by Gastone Usigli in Carmel Mission Basilica, built in 1771, only 21 years after Bach's death. A new place and a new life had been found for Bach's music.

Some succeeding Festival milestones:

1936: Ralph Linsley, pianist of the Penha Piano Quartet, became the Festival's pianist, continuo player and harpsichordist. In 1973 he retired as general coordinator of the Festival but continues to be its Southern California representative as well as consultant and program editor.

1942: A three-year hiatus occurred during World War II.

1956: Following Gastone Usigli's death, Sandor Salgo became the Festival's music director and conductor.

1961: The Festival was extended to 10 days.

1973: To satisfy an increasing demand for seats, the Festival was extended to two weeks.

As Festival audiences turn to this year's program they will find an even richer tradition in the making. So history pauses for a moment to honor the past, enjoy the present and look toward the promise of the future.

## THE PRESIDENT'S MESSAGE



COLE WESTON PHOTO

*Whether this is your 39th season of Carmel Bach Festival concerts or your first, the music from the tower of Sunset Center Theatre heralds an especially exciting program.*

*It is with great pleasure that the Board of Directors and the Festival staff invite you to join with us in welcoming Maestro Salgo, the soloists and performers to this 1976 season.*

*It is the highest tribute to Maestro Salgo that the outstanding performances of music of the Baroque era have brought to the Festival national and international recognition. With this acclaim, the Festival remains a beloved Carmel tradition, in keeping with the cultural and artistic heritage of the community.*

*This season, as every other, we are grateful for the generous participation of people dedicated to seeing the Festival endure and grow: people who have given their time, and those donors whose names appear in the program; without their contributions this season's Festival would not have been possible. Although the sale of tickets does not meet the expenses of the Festival, our contributors enable the Festival to continue to celebrate these two weeks with performances of surpassing quality. On its own behalf, on behalf of the participants, and the audience, the Board wishes to express heartfelt thanks to these donors, and to extend its appreciation to those who contribute in the future.*

E. G. Bernstein



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*Coordinator, Southern California*

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Sandor Salgo

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 Greg Moore  
 Kay Newnam  
 Christopher Reutinger  
 Donna Lee Salarpi  
 Madeline Schatz  
 Julianne Schreiner  
 Marilyn Robinson Sevilla  
 Lawrence Short  
 Renie Wong

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 Janet Lakatos  
 Michael Nowak  
 Fidel Sevilla  
 Linn Subotnick

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 Donna Jobe

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*Principal*  
 David Dunton

### **OBOE**

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 Margaret Zeleny

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 Celeste Mullen  
 Linda Purdy  
 Lou Robbins  
 Marilyn Savage  
 Shelley Rachel Seitz

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 Alan Caddick  
 Robert Faris  
 Warren Hays  
 James Hull  
 John Kay  
 Gary McKercher  
 Gregory Wait

### **BASS**

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 Paul Bergen  
 Robert Bernard  
 Herbert Cabral  
 Duane Clenton Carter  
 Marc Clemens  
 Michael Gallup  
 Bruce Grimes  
 Alexander Holodiloff  
 S. John Ingram  
 Richard Williams

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 Margaret Clark  
 Mary D'Eau Clair  
 Dottie Gorman  
 Barbara Mountrey  
 Shannon Osborne  
 Mary Jo Prouty  
 Marilyn Spafford  
 Carol Starks  
 Arlene J. Torri  
 Nancy Tostevin  
 Brigitta Wray

### **ALTO**

Dorothy Buffo  
 Jo Childers  
 Anne Hagemayer  
 Helen Rumrill  
 Carolyn G. Towley  
 Marilyn Wilcox  
 Fran Wilson

### **TENOR**

Stephen Emlaw  
 Eric Hungerford  
 Carl E. Mueller  
 J. Richard Verduin

### **BASS**

Don A. Dugdale  
 Dyke Garrison  
 Gale Jacobsen  
 Morton B. Jackson  
 Les Rhinehart  
 George Sackman  
 Howard Straus

CONDUCTOR, ORCHESTRA, CHORALE, CHORUS





## THE FESTIVAL STAFF



### PRISCILLA SALGO

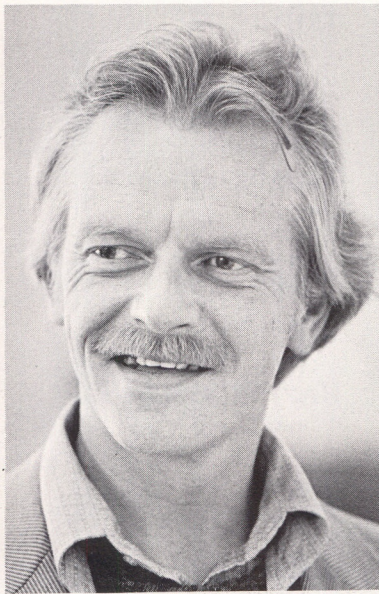
*Director, Festival Chorale*

Priscilla Salgo is far more than the gracious wife of the Festival's music director, Sandor Salgo. This year marks her 18th as director of the Festival Chorale, a group of professional singers drawn principally from the Los Angeles and San Francisco Bay areas. The 40-member group begins rehearsing in the spring, following special auditions.

In addition to directing the Chorale, Mrs. Salgo also directs the Choral Workshop sponsored jointly by the Festival and the Lyceum of the Monterey Peninsula. For three weeks preceding the Festival, four clinicians, usually members of the Chorale, under Mrs. Salgo's supervision instruct a group of young people aged 15 to 20 in choral singing and vocal techniques. Her leadership has inspired these students to make remarkable progress, as is shown each summer in the ensemble demonstration held at the workshop's conclusion.

Mrs. Salgo received her bachelor's and master's degrees in music from Westminster Choir College, Princeton, New Jersey, and was a member of its faculty for five years. She studied choral conducting with John Finley Williamson and George Krueger, orchestra conducting with Sandor Salgo and Wolfgang Stresemann, and Baroque music with Gustave Reese, Putnam Aldrich and George Houle.

Mr. and Mrs. Salgo make their home on the campus of Stanford University, where their daughter Deborah was a 1976 graduate. During the academic year Mrs. Salgo is choir conductor at Sunnyvale Presbyterian Church.



### KENNETH AHRENS

*Coordinator, Assistant Choral Director and Librarian*

For the past 13 years organist Kenneth Ahrens has served as choral assistant to Mr. and Mrs. Salgo and is also the Festival's music librarian. In 1973 he assumed many of the duties previously undertaken by Ralph Linsley and became Festival coordinator as well. Mr. Ahrens received his Bachelor of Music degree from Valparaiso University after studying with Heinrich Fleischer, and earned his M.M. in organ from Indiana University, where he also taught. At Stanford University he continued advanced studies and served as assistant organist. A Monterey Peninsula resident, Mr. Ahrens heads the music department of Santa Catalina School and is organist and choir director at Bethlehem Lutheran Church in Monterey.



### ROSEMARY WALLER

*Concertmaster*

Rosemary Waller returns for her 13th season as concertmaster of the Festival Orchestra. For the past seven years she has been principal second violinist of the Cincinnati Symphony. A six-time winner of the Coleman Chamber Music Contest, Mrs. Waller holds bachelor's and master's degrees in music from the University of Southern California. She received a Fulbright Scholarship to the Paris Conservatory of Music from 1954 to 1956. After returning to this country she joined the National Symphony Orchestra in Washington, D.C., and in 1960 was invited to become a member of the Cincinnati Symphony. She first played with the Festival Orchestra in 1950.



The Bach Festival recitals  
of 1976 are dedicated to  
the memory of Ernst Mayer.



### VALENTINE MILLER

*Festival Secretary*

Before assuming the duties of Festival Secretary in early 1972, Val Miller was a staff writer with the Monterey Peninsula Herald for nine years and had previously worked for the Carmel Pine Cone. She grew up in Carmel and ushered at the first Bach Festival in 1935. Her mother, the late Susan Creighton Porter of Carmel and Big Sur, was a close friend of the Festival's founders, Dene Denny and Hazel Watrous.



### FRED TERMAN

*Stage Manager*

This is Fred Terman's third year as the Festival's stage manager, after having been its assistant stage manager for three years and its lighting technician since 1967. In addition to his long association with the Festival, Mr. Terman has had extensive experience with local theater groups.

A native Californian, Mr. Terman returned to Carmel from the East Coast in 1964 when he became Assistant Professor of Electrical Engineering at the Naval Postgraduate School in Monterey. He is presently completing a Ph.D. thesis at Stanford University on the measurement of computer performance.



## The Program

### PROGRAM NOTES

#### Edward Colby

Lecturer in Music and Head Librarian,  
Music Library, Stanford University

#### Dr. Raymond Kendall

Former Dean, School of the Performing Arts,  
University of Southern California



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# Sunday, July 18

9:30 and 11:00 a.m. Church of the Wayfarer

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PAUL R. WOUTENBERG, Ph.D., *Minister*

## MORAVIAN MUSIC OF 18th CENTURY AMERICA

Members of FESTIVAL CHORALE and ORCHESTRA

SANDOR SALGO, *Conductor*

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# Monday, July 19

8:00 p.m. Concert/Sunset Center Theatre

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## WORKS OF J. S. BACH (1685-1750)

### I. Cantata, "O ewiges Feuer," BWV 34

Chorus: O ewiges Feuer, O Ursprung der Liebe (O fire everlasting, O fount of love)

Recitative (Tenor): Herr! unsre Herzen halten dir dein Wort der Wahrheit für (Lord, our hearts accept Thy word as Truth)

Aria (Alto): Wohl euch, ihr auserwählten Seelen (Blessed ye, the chosen souls)

Recitative (Bass): Erwählt sich Gott die heil'gen Hütten (God chooses His sacred dwellings)

Chorus: Friede über Israel (Peace upon Israel)

Dankt den höchsten Wunderhänden (Give thanks to the wonder-working hands of the Most High)

NANCY WILLIAMS, *Alto*

WILLIAM WAHMAN, *Tenor*

DOUGLAS LAWRENCE, *Bass*

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

### II. Concerto for Violin, BMV 1042, in E major

Allegro

Adagio

Allegro assai

CHRISTIANE EDINGER, *Violin*

### III. Concerto for Harpsichord, BWV 1056, in F minor

(Allegro)

Largo

Presto

HANS PISCHNER, *Harpsichord*

## INTERMISSION

### IV. Cantata, "Wachet auf, ruft uns die Stimme," BWV 140

Chorus (Verse I): Wachet auf, ruft uns die Stimme (Sleepers awake, a voice is calling)

Recitative (Tenor): Er kommt, der Braüt'gam kommt (He comes, the Bridegroom comes)

Duet (Soprano, Bass): Wann kommst du, mein Heil? (When comest Thou, my salvation?)

Chorale (Verse II): Zion hört die Wächter singen (Zion hears the watchmen sing)

Recitative (Bass): So geh' herein zu mir (Come enter in with me)

Duet (Soprano, Bass): Mein Freund ist mein! (My friend is mine!)

Chorale (Verse III): Gloria sei dir gesungen (Glory be sung to Thee)

The Bride ..... CLAUDIA CUMMINGS, Soprano

The Bridegroom ..... DOUGLAS LAWRENCE, Bass

Narrator ..... WILLIAM WAHMAN, Tenor

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

I. In the middle 1720s Bach wrote a wedding cantata (BWV 34a) "O ewiges Feuer, O Ursprung der Liebe" (Oh fire everlasting, O fount of love). Its lovely melodies and orderly atmosphere suggest the wedding of some clerical dignitary.

Much later, probably in 1740 or 1741, the composer reconstituted the cantata for Whitsunday (or Pentecost), commemorating the descent of the Holy Spirit on the Apostles. The text took little alteration, for, as Karl Geiringer phrases it, "The deep affection between husband and wife in the earlier work might be reinterpreted as burning love between mankind and its maker."

An alto aria is the core of the cantata, "Blessed ye hearts whom God has chosen," preceded and followed by brief recitatives for tenor and bass. Handsome choruses open and close the work: "O fire everlasting, O fount of love" and "Peace be upon Israel . . . Give thanks to the wonder-working hands of the Most High."

In addition to strings and continuo, the work is scored for flutes and oboes in pairs, three trumpets and timpani.

— R. K.

II. Of the violin concertos from the pen of J. S. Bach only the solo concertos in A minor and E major and the double concerto in D minor are accessible to present-day audiences in their original form; others presumably exist and are in fact played in versions for one or more clavier.

The Concerto in E major was not obliged to await a general 19th century Bach revival. According to Albert Schweitzer it was performed under K. P. E. Bach in Hamburg and under Karl Zelter in Berlin. Closer consideration of the Concerto reveals compelling reasons for its viability. The outer movements possess a strong, straightforward rhythmic and melodic vitality that is irresistible. In the closely-knit Allegro, the orchestra not only shares the themes with the soloist, but is charged with significant motives of its own. Like the corresponding movement in the A minor Concerto, the Adagio is built on a ground bass, outlining, in the words of Abraham Veinus, "... the ultimate bedrock of human emotion upon which the solo instrument offers its simple and affecting commentary."

— E. C.

III. The earlier violin concerto from which this keyboard concerto was transcribed has been lost; seven such concerti date from Leipzig in the early 1730s. Early Bach biographers sneered a bit, calling the F minor Concerto "an inferior work," a "long violin concerto." Many string idioms persist in this "cembalo (con)certato," which is scored for two violins, viola and continuo accompaniment.

Its most rememberable movement, the Largo, also appears as the opening Sinfonia in Cantata 156, "Ich steh' mit einem Fuss im Grabe." The keyboard version has more ornaments than the cantata setting, in which the oboe assumes the solo role.

— R. K.

IV. The cantata, "Sleepers, awake," is based on the parable of the wise and foolish virgins (St. Matthew 25:1-13). The wise virgins became bridesmaids attending the symbolic wedding of the Bride and Bridegroom. In the words of Whittaker, "It is a cantata without weaknesses, without a dull bar, technically, emotionally and spiritually of the highest order. . . ."

The opening chorus may well depict the procession of the bridesmaids; it evokes a strong sensation of imminence and anticipation; the choral melody sung by sopranos and horn brings the longed-for announcement of the Bridegroom's coming.

A narrator sees the Bridegroom "like a roe or young hart upon the lofty hills." Then follows the first duet between Bride



and Bridegroom, accompanied by a solo violin melody "like the flowing of anointing oil." The chorale setting of the second stanza is sung by tenors in unison, with the counterpoint of a dance tune played, also in unison, by violins and violas. The Bridegroom speaks to the Bride and the two join in a duet of "pure bliss, one of the most engaging Bach ever wrote."

In the final chorale, "the plainest of all chorale settings and extraordinarily powerful," Bach portrays musically the twelve gates of pearl. One may even find some symbolism in the twelve notes of the bass part set to the words, "Of twelve pearls are the portals."

— E. C.

## Tuesday, July 20 11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

NANCY WILLIAMS, *Mezzo-Soprano*

WILLIAM WAHMAN, *Tenor*

BRUCE LAMOTT, *Harpsichord*

KAY NEWNAM, *Violin*

SHIRLEY DOUTY, *Cello*

- I. **Arias** J. S. Bach  
Erfreue dich, Seele (Cantata, BWV 21) (1685-1750)  
Mich kann kein Zweifel stören (Cantata, BWV 108)

KAY NEWNAM, *Violin Obbligato*

Jesu, lass durch Wohl und Weh (Cantata, BWV 182)

WILLIAM WAHMAN, *Tenor*

- II. **Arias and Songs**  
Spiagge amate (Elena e Paride) C. W. Gluck (1714-1787)  
Quocum patrie (Judith Triumphans, 1716) A. Vivaldi (1678-1741)  
Transit aetas (Judith Triumphans, 1716) Anon.  
Have you seen but a whyte lillie grow? (Ben Jonson, 1614)  
Gather ye rosebuds while ye may (Robert Herrick, 1652) William Lawes (1602-1645)  
Se tu m'ami, se sospiri G. Pergolesi (1710-1736)  
Que ne suis-je la fougère (Ribouette) G. Pergolesi

- Addio Roma (L'Incoronazione di Poppea, 1642) C. Monteverdi (1567-1643)

NANCY WILLIAMS, *Mezzo-Soprano*

- III. **From Cantata, "Schleicht, spielende Wellen," BWV 206** J. S. Bach

Recitative (Elbe): So recht! beglückter Weichselstrom!

Aria (Elbe): Jede Woge meiner Wellen ruft

WILLIAM WAHMAN, *Tenor*

KAY NEWNAM, *Violin Obbligato*

- IV. **From Cantata, "Was mir behagt," BWV 208** J. S. Bach

Diana ..... NANCY WILLIAMS

Endymion ..... WILLIAM WAHMAN

Recitative (Endymion): Wie, schönste Göttin?

Aria (Endymion): Willst du dich nicht mehr ergetzen

Recitative (Diana, Endymion): Ich liebe dich zwar noch!

Duet (Diana, Endymion): Entzükket uns beide

KAY NEWNAM, *Violin Obbligato*

## Tuesday, July 20 8:00 p.m. Concert/Sunset Center Theatre

- I. **Overture, "Zaïs"** Jean-Philippe Rameau (1683-1764)

FESTIVAL ORCHESTRA

- II. **Concerto for Bassoon in E flat major** Johann Christian Bach (1735-1782)

Allegro spirituososo  
Largo ma non tanto  
Tempo di Menuetto

MORGAN GRIFFIN, *Bassoon*

- III. **Concerto for Piano, K. 491, in C minor** W. A. Mozart (1756-1791)

Allegro  
Larghetto  
Allegretto

GERHARD PUCHELT, *Piano*

### INTERMISSION

- IV. **Cantata, "The Contest between Phoebus and Pan," BWV 201** J. S. Bach  
(Der Streit zwischen Phoebus und Pan)

DRAMATIS PERSONAE

Phoebus, god of music, poetry and oracular wisdom . . . DOUGLAS LAWRENCE, Bass  
Pan, god of forests, pastures, flocks and shepherds . . . MICHAEL GALLUP, Bass  
Momus, god of censure and ridicule . . . SARAH FRANKLIN, Soprano

Mercurius, god of commerce . . . GLENNA DeWEESE, Alto  
Tmolus, Lydian King . . . WILLIAM WAHMAN, Tenor  
Midas, Phrygian King . . . JAMES HULL, Tenor  
Spectators . . . Members of FESTIVAL CHORALE

I. Many 18th century composers, Jean-Philippe Rameau among them, provided instrumental opening music for the operas, serenades, ballets, cantatas and oratorios of the period. Such overtures reflected the evolution of the concerto grosso and the suite and the emerging style of the symphony. Rameau's overture to the "ballet-héroïque" Zaïs, produced in 1748, describes in the manner of a tone-poem or "program music" the story of the ballet: in the palace of Oromanes, King of Genies, the four elements — earth, air, fire and water — are awakened to transform chaos into order. (Zaïs, the hero, is the genie of the air.) Beginning with muffled drum notes, the music increases in speed and excitement, culminating into a sparkling allegro. —V. M.

II. Johann Christian Bach (1735-1782) was the youngest of Bach's sons to survive childhood. After several years with his brother C.P.E. Bach and a lengthy sojourn in Italy, he settled in England. Among the products of his last years was a series of Concerted Symphonies, most of which were concerto-like works for a group of talented colleagues: a violinist, a violist, a cellist, and Johann Christian Fischer (1733-1800), a virtuoso oboist who had played all over the Continent as well as in England.

Since Fischer, who had married the daughter of Sir Thomas Gainsborough and was a close friend of J.C. Bach, also played the oboe's larger cousin, the fagotto or bassoon, it is not improbable that this concerto was written with Fischer in mind, though there is no specific dedication.



The work is amiable, predominantly homophonic, and scored in such a spare manner that the solo bassoon can be heard to advantage.  
— R. K.

III. The years 1785-1788 were for Mozart a culminating point in his activity as a composer and concert artist. His major operas, "The Marriage of Figaro" and "Don Giovanni," were completed during this period, his last three symphonies were written—in one summer—and several of his most important piano concertos, among them K. 488 and K. 491, saw the light. Whereas the A major concerto (K. 488) is characterized by a sweetness, gentle sadness and at times a gaiety, qualities that one may associate with "The Marriage of Figaro," the C minor concerto comes to grips, like "Don Giovanni," with dark and irrational forces.

The eminent musicologist and historian Leonard Ratner considers this concerto unique among Mozart's compositions in this genre. "Like Beethoven in his 'Eroica' Symphony," writes Dr. Ratner, "Mozart has searched deeply and ranged widely in this concerto, which is in a sense his own Eroica." The opening movement, with its angular chromaticism, sets up a feeling of imbalance and emotional questioning that is only partially alleviated by the serenely classical slow movement and the fatalistic march-like variations of the Finale.

The Concerto in C minor, dated Vienna, March 24, 1786, was performed by the composer at the third subscription concert of the season on the 3rd of April. It is scored for one flute, oboes, clarinets, bassoons, horns and trumpets in pairs, timpani and strings.  
— E. C.

IV. "The Contest Between Phoebus and Pan" derives from an old Greek myth in which Phoebus (Apollo), god of the lyre, contests with Marsyas, the "inventor" of flute playing; the winner could do what he liked, even have the loser flayed alive. Later myth changes Marsyas to the rural god Pan. Bach and his librettist, Picander (pseudonym after 1724 for the satirical poet Christian Friedrich Henrici, 1700-1764) created a satiric burlesque, which extols the superiority of serious music, such as Bach's, over newer trends in music, such as the operas in Dresden.

In addition to Phoebus and Pan (both are sung by basses), the characters are: Tmolus (tenor), a Lydian mountain god, chosen as a judge by Phoebus; Midas (also a tenor), chosen as a judge

by Pan; Mercury (alto), who presides over the contest; Momus (soprano), god of mirth, who comments from time to time.

There are fifteen sections to the cantata, which Spitta called a "dramatic chamber cantata of large caliber":

1. Introduction: Chorus.
2. Phoebus and Pan enter. Pan boasts; charms Momus.
3. Momus' Aria; accuses Pan of pretentiousness.
4. Mercury commands that the contest begin. Note that though the myth contrasts the lyre and the flute, Phoebus and Pan sing competitive songs.
5. Phoebus' Aria—a song to his beloved Hyacinthus.
6. Recit. Momus; Pan argues that he will sing a better song.
7. Aria, Pan: A simple, rather crude aria, written in the style of a rustic dance. A quieter middle section refers to Phoebus: "If the tone should always be round and the words just beauty-bound, all the joy of life is gone."
8. Recit. Mercury declares for Phoebus.
9. Aria. Tmolus echoes the verdict, congratulates Phoebus.
10. Recit. Midas comes out for Pan.
11. Aria. Midas declares Pan is master.
12. Recit. Phoebus (Apollo) becomes angry; in punishment for his bad judgement, Midas is given donkey's ears. His "braying in the orchestra is reminiscent of Mendelssohn's "Midsummer Night's Dream."
13. Aria. Mercury
14. Recit. Momus suggests that Midas go to the woods.
15. Chorus. Reconciliations: both art and charm must go on together.

Mercury's role is a curiosity, since neither his nor Momus' character appears in Ovid. Also, he is the father of Pan in mythology, yet he takes the opposite side in voting for Phoebus. Obviously there is strong identification between Bach and Apollo, who as god of music and poetry and god of oracular wisdom represents serious, cultivated tradition; the "university" in a broader sense.

In "Phoebus and Pan" Bach had a chance to vent his contempt for the aesthetic views held by his young contemporaries. The work is scored for three trumpets, flutes and oboes in pairs, tympani, strings and continuo.  
— R. K.

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## Wednesday, July 21 11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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CHRISTIANE EDINGER, *Violin*

GERHARD PUCHELT, *Piano*

I. Sonata, Op. 12, No. 2, in A major  
Allegro vivace  
Andante piu tosto Allegretto  
Allegro piacevole

L. van Beethoven  
(1770-1827)

II. Sonata No. 2, BWV 1003, in A minor for Solo Violin  
Grave  
Fuga  
Andante  
Allegro

J. S. Bach  
(1685-1750)

III. Sonata, K. 454, in B flat major  
Largo—Allegro  
Andante  
Allegretto

W. A. Mozart  
(1756-1791)

Yamaha piano loaned through the courtesy of  
All Saints' Episcopal Church

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## Wednesday, July 21 3:00 p.m. Symposium/Parish Hall, All Saints' Episcopal Church

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### PURCELL'S "DIDO AND AENEAS"

Moderator: DR. RAYMOND KENDALL  
Former Dean, School of the Performing Arts,  
University of Southern California

DR. GARY SCHMIDGALL  
Professor of English, Stanford University

DR. DAVID OSTWALD  
Stage Director



## MUSIC FROM AN ITALIAN BASILICA

SANDOR SALGO, *Conductor*

PRISCILLA SALGO, *Assistant Conductor*

KENNETH AHRENS, *Organ*

FESTIVAL CHORALE AND ORCHESTRA

I. Vere languores *Tomás Luis de Victoria*  
(Surely He hath born our griefs) (1549-1611)

II. Alma redemptoris Mater *Giovanni Pierluigi da Palestrina*  
(1524-1594)

III. Canzona in the Ninth Mode for Three *Giovanni Gabrieli*  
Brass Choirs (1557-1612)

Edited by John Kolarik

IV. Jephthe, an Oratorio *Giacomo Carissimi*  
(1605-1674)

Jephthe (Jephtha) . . . . . GREGORY WAIT, Tenor  
Filia (Daughter) . . . MARGARET ZELENY, Soprano  
Historici (Narrators) . . . . . MARILYN SAVAGE  
DUANE CLENTON CARTER, ROBERT BERNARD

Continuo: MADELINE INGRAM, *Harpsichord*  
KENNETH AHRENS, *Organ*  
ROGER LEBOW, *Cello*

V. Concerto grosso, F. IV, No. 11, *Antonio Vivaldi*  
in D Minor (1678-1741)  
Allegro  
Largo  
Allegro

CHRISTIANE EDINGER, *Violin*  
ROSEMARY WALLER, *Violin*  
DOUGLAS DAVIS, *Cello*

VI. From "Vespro della Beata Vergine" (1610) *Claudio Monteverdi*  
(1567-1643)

Ave maris stella

*Soloists:*

MARILYN SAVAGE, DIANE THOMAS, *Soprano*  
MICHAEL GALLUP, *Bass*

Sonata sopra Sancta Maria

*Soloists:*

SARAH FRANKLIN, MARY-ESTHER NICÓLA,  
ARLENE ADAMS, LYNDA SUE MARKS, *Soprano*

VII. Ave Maria *T. L. de Victoria*

I. Tomas Luis de Victoria was born in old Castille in the Diocese of Avila sometime between 1530 and 1540. After early studies with Spain's great Cristobal Morales, Victoria went to Rome in 1565, there to enter the Collegium Germanicum, a Jesuit college founded by Loyola. While in Rome he became a close friend of Palestrina.

In Rome, Victoria composed and dedicated a volume of motets to Cardinal Truchsess, a great lover of church music. Included was "Vere languores," the words drawn both from the 54th chapter of Isaiah ("Surely He hath borne our griefs") and a Good Friday hymn ("Sweet is the wood, sweet the iron, bearing a sweeter burden.") —R.K.

II. Giovanni Pierluigi was called Palestrina after the place of his birth. Following an apprenticeship in Rome he returned to his native town; then, when the bishop of Palestrina became Pope Julius III, Palestrina was called as choirmaster of the Capella Julia at St. Peter's. As a married man he could not assume certain posts in the church, but the liturgic qualities of his music conformed so well to the ideals of the Council of Trent that his career was assured.

Before his death in 1594, he had composed so many inspired and important works that he was buried in St. Peter's, the inscription "Prince of Music" on his coffin.

"Alma redemptoris mater" was scored for two choirs: the first 16 measures for Choir I, the next 16 for Choir II, the last section for both choirs. The text was adapted from the 86th Psalm, "Bow down thine ear, O Lord." —R.K.

III. Architectural and musical style were singularly united in those compositions of Giovanni Gabrieli written for two or more

individual choirs of instruments. This spatial organization of a composition into opposing bodies of sound, marked by echo effects, emphasizes the "stile concertato" (style of competing forces). The antiphonal responses of the three choirs are given from three stations in accordance with the pattern ascribed to Gabrieli when he placed his choirs in three sections of the San Marco in Venice. —E. C.

IV. Synopsis of the story of Jephtha (Judges: 10, 11):

Having forsaken Jehovah, the Israelites are harassed by the Ammonites because of a territorial dispute. Jephtha, driven out of Gilead on account of his questionable birth, is recalled to become chief of the Israelites and to lead them against the enemy. He accepts and vows that if God gives him the victory he will offer as a sacrifice whoever first comes forth from his house to meet him. Jephtha subdues the Ammonites, but on returning home is greeted by his only daughter. In spite of his anguish he must be true to his vow, which he carries out after his daughter has spent the two months granted to her for lamenting her unfulfilled life.

Historical Note:

Among the twelve works with which Carissimi established the Latin oratorio as an artistic form, "Jephthe" stands out as the masterpiece. In spite of the simplicity of its harmony, which is based on early 17th century Italian monody, it achieves great rhythmic vitality and dramatic power. In line with the policy of the ecclesiastical authorities to draw the masses away from the growing secularism of the age, the libretto, of unknown authorship, and its setting are direct in their appeal.

The narration is carried forward by the three Historici and by the chorus, which also takes part in the "action." Jephtha and his daughter are the only two identifiable characters. The oratorio moves from beginning to end in a continuous sequence of generally short sections which follow the story faithfully, both in the spirit of the music and the deployment of vocal forces. Dramatically, the shorter sections may be grouped into larger units: the vow, the battle, the victory, Jephtha's return, the lament of the daughter, and the final choral lament for the daughter.

"Jephthe" was probably composed for S. Marcello in Rome, where Carissimi was employed after 1649. —E. C.

V. "L'Estro armonico" was Vivaldi's first collection of instrumental concertos. It was published about 1712, and included primarily violin concertos. The D minor, though originally for two violins and cello, has had many performances in an arrangement for two solo violins.

Although the opening Allegro evidences those limber, spare, leaping string motifs so characteristic of Vivaldi, these soon give way, after three short measures of slow, full chords, to a formal fugue. When a near contemporary wrote that this fugue ". . . would not mar the most strict 'concerto da chiesa'" he was not so much indulging in faint praise as remarking how unexpected it was in a Vivaldi concerto.

A delightful siciliano, Largo, forms the second movement, also in D minor. Its melody arches and sweeps, often for a single instrument.

Although the Allegro-Finale starts in imitative style, the solo instruments chatting with one another and with the orchestra, the first solo violin becomes increasingly in evidence. Its last passage has the feel of a virtuoso cadenza, well on the way towards the 19th century. —R. K.

VI. The "Vespers of the Blessed Virgin" in general follows the prescribed liturgy and consists of five psalms with their antiphons, a hymn, and a "Magnificat." Taken as a whole, the "Vespers" are, in the words of Walter Goehr, "a compendium of most methods of musical expression used by composers at this time of rapid stylistic development." Even elements of contemporary folk songs and rhythms, as well as French "airs de cour," are included.

The hymn, "Ave Maris Stella," is in seven verses, each of which is scored for a differently constituted group of voices and







instruments. Between several pairs of verses there appears an instrumental ritornello, reminiscent of Monteverdi's secular music.

Translation by the Rev. Joseph Connelly:

Hail, star of the sea, God's loving mother and ever a virgin, heaven's fair gate. You who received that "Ave" from Gabriel's lips, establish us in peace, reversing the name "Eva." Break the sinners' fetters, bring light to the blind, drive away our ills and ask for us every blessing. Show yourself a mother. May He who, born for us, deigned to be your Son, receive our prayers through you. Virgin without equal, gentle beyond all others, win us pardon for our sins and make us gentle and pure. Make it your care that our life is without sin, arrange a safe journey for us so that we may see Jesus and rejoice together forever. To God the Father be praise, to Christ most high and to the Holy Spirit be glory; to the Three be equal honor.

The "Sonata sopra Sancta Maria" is an instrumental movement with a vocal cantus firmus set to the words "Sancta Maria, ora pro nobis." This is sung eleven times, each time rhythmically varied, a practice which harks back to the proportional music of earlier centuries and at the same time looks forward to the cantus firmus variations of Bach's cantata "Christ lag in Todesbanden."

The present performance adheres to the practice of the early Baroque by the use of "cori spezzati," or the placement of soloists and choirs at different stations. — E. C.

VII. While Victoria's setting of the "Ave Maria" is literally one of thousands, its restrained drama and tasteful climax on the words, "Holy Mary, Mother of God, pray for us sinners now . . ." raise it above most of the others. —R.K.

## Thursday, July 22 11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

### FROM THE LITTLE NOTEBOOK OF ANNA MAGDALENA BACH (1725)

DIANE THOMAS, *Soprano*

MICHAEL GALLUP, *Bass*

BRUCE LAMOTT, *Harpsichord*

JAN GAUDER, *Cello*

Partita in E minor, BWV 830  
Prélude

J. S. Bach  
(1685-1750)

BRUCE LAMOTT

From Cantata, "Ich habe genug," BWV 82  
Recitative: Ich habe genug  
Aria: Schlummert ein

J. S. Bach

DIANE THOMAS

Gib dich zufrieden, und sei stille, BWV 512  
Wie wohl ist mir, O Freund der Seelen, BWV 517  
Dir, dir, Jehova, BWV 299

J. S. Bach

MICHAEL GALLUP

Rondeau (Les Bergeries)

F. Couperin  
(1668-1733)

BRUCE LAMOTT

Willst du dein Herz mir schenken, BWV 518  
(Aria di Giovannini)

Gedenke doch, mein Geist, BWV 509  
Bist du bei mir, BWV 508 (G. H. Stölzel)

J. S. Bach

DIANE THOMAS

So oft ich mein Tabakspfeife, BWV 515

J. S. Bach

MICHAEL GALLUP

Pieces for Harpsichord

J. S. Bach

Praeludium in C major, BWV 846,1

Aria in G major, BWV 988,1

Menuets in G major and G minor, BWV Anh. 114-115

Marche in D major, BWV Anh. 122 (C. P. E. Bach)

Musette in D major, BWV Anh. 126

BRUCE LAMOTT

## Thursday, July 22 3:00 p.m. Organ Recital/Bethlehem Lutheran Church

### ANITA PRIEST, *Organ*

I. Prelude and Fugue, BWV 532, in D Major

J. S. Bach  
(1685-1750)

II. Une vierge pucelle  
(Virgin pure)

Nicolas le Bègue  
(1631-1702)

Le Bègue, French organist and teacher, composed three books of organ pieces including elevations, versets of masses, Magnificats, preludes, symphonies and Noël's such as this ancient carol.

Noël—Grand Jeu et Duo

Louis-Claude d'Aquin  
(1694-1772)

French organist and composer d'Aquin began his career as a child prodigy and became organist at the French Royal Chapel. He wrote a number of settings of Christmas carols.

III. Two Chorale Preludes

J. S. Bach

Wachet auf, ruft uns die Stimme, BWV 645

(Sleepers, awake! A voice is calling)

O Mensch, bewein' dein' Sünde gross, BWV 622

(O man, bewail thy grievous sin)

IV. Praeludium in D Minor

Johann Pachelbel  
(1653-1706)

Chorale: Vom Himmel hoch da komm ich her

(From heaven above to earth I come) Johann Pachelbel

Organist Pachelbel was an important predecessor of J. S. Bach, composing organ music of great originality. These two joyous settings of "Vom Himmel hoch" show his interest in counterpoint.

V. Four Pieces for Flute Clock

Joseph Haydn

(Flötenuhr) 1793, H. XIX, Nos. 29, 13, 27, 30 (1732-1809)

The most important mechanical instrument of the rococo period was the flute clock, for which C. P. E. Bach, Mozart and Beethoven composed music. Haydn composed some thirty compositions for "clockwork." They were played automatically on a small flute organ operated by the clock mechanism.

VI. Toccata—Adagio—Fuge, BWV 564,  
in C Major

J. S. Bach

Program Notes by Anita Priest



# Thursday, July 22 8:00 p.m. Concert/Sunset Center Theatre

## I. Concerto for Four Violins, F. IV, No. 10, in B minor

Antonio Vivaldi  
(1678-1741)

Allegro  
Largo  
Larghetto—Allegro

ROSEMARY WALLER, *Violin I*  
MARK VOLKERT, *Violin II*  
KAY NEWNAM, *Violin III*  
POLLY SWEENEY, *Violin IV*  
FESTIVAL ORCHESTRA

## II. Concerto for Harpsichord, BWV 1055, in A major

J. S. Bach  
(1685-1750)

(Allegro)  
Larghetto  
Allegro ma non tanto

HANS PISCHNER, *Harpsichord*

## III. Concerto for Violin, K. 219, in A major

W. A. Mozart  
(1756-1791)

Allegro aperto  
Adagio  
Tempo di Menuetto

CHRISTIANE EDINGER, *Violin*

## INTERMISSION

## IV. Concerto for Horn, K. 495, in E flat major W. A. Mozart

Allegretto moderato  
Romanza: Andante  
Rondo: Allegro vivace

ARTHUR KREHBIEL, *Horn*

## V. Cantata, "Nun ist das Heil," BWV 50

J. S. Bach

(Now is come salvation)

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

I. L'Estro armonico (The Harmonic Whim) is the collective title of 12 concertos for one, two and four violins, violas, cello and double bass composed by J. S. Bach's Italian contemporary, Antonio Vivaldi. Bach paid Vivaldi the tribute of transcribing several of the latter's orchestral concertos, some for organ, some for solo harpsichord, and the present one for four claviers.

Although in Vivaldi's Concerto the four solo violins predominate, there are shorter solo passages for the two first desk violas and the solo cello. In the slow movement the steady dotted rhythm of the opening Largo is succeeded by a quasi-impressionistic mixture of bowings among the solo violins. The continuation of these interlocking patterns through a succession of equally spaced chromatic chord sequences is finally revealed in retrospect as an introduction to the gigue-like finale. — E. C.

II. In Bach's clavier concertos, probably composed for the Leipzig Collegium Musicum sometime after he assumed, in 1729, its direction, the solo instrument does not provide the structural core but, rather, adds to the core provided by strings and continuo an especially brilliant obbligato part. Though starting from the ritornello form of Vivaldi, Bach is less interested in the opposition of tutti and solo than in the interplay of separate, but related, melodic ideas. These combine to create a conflict of melodic accent, and it is this which gives not only rhythmic drive but also,

because the range of rhythmic experience is expanded, inner tension and thus strength. The da capo form characteristic of Bach's allegros is inflected, in the first movement of the present concerto, by a marked degree of thematic contrast; the slow movement, on the other hand, is devoted to the spinning out of a single, and singularly rich in ornament, melodic thread. — E. C.

III. At the age of nineteen, when Mozart was still in Salzburg, he wrote five violin concertos, and with one or two possible exceptions, did not return to this medium of musical expression. Of these concertos the best known are those in D major (K. 218) and in A major (K. 219). Donald Francis Tovey sees in the A major concerto "a special vein of epigrammatic comedy which characterizes Mozart's style up to the age of twenty-three."

This epigrammatic character is found in the slow movement in the form of concentrated lyricism. In the finale, Mozart's humor is expressed by the interpolation of unexpected minor key contrasts within the context of a light-hearted minuet. The second of these contrasting sections is, according to Tovey, "a contredanse in A minor (2/4 meter), scored with the grotesque effects characteristic of the real dance-music of the Vienna ballrooms in 1778." The movement, though spaciouly designed, ends with "simple abruptness." — E. C.

IV. Between 1782 and 1786 Mozart composed four horn concerti (K. 412, 417, 447 and 495) for Ignaz Leutgeb, hornist for the Salzburg Chapel. While it seems that Leutgeb was a virtuoso hornist, he was basically unmusical, a condition which Mozart was unable to improve. Throughout the manuscript of the first horn concerto (K. 412) are comments in Mozart's own hand just at the horn entrances: "... a lei Signor Asino ... Coraggio ... bestia ... oh che stonatura ... Ahi! ... ohimè ... bravo poveretto ...". And at the end: "... grazia al Ciel! basta, basta!"

Fragments of the autograph score are in various private and library collections; all show linear ideas identified by blue, red, green and black ink. One suspects some effort to help the hapless Herr Leutgeb.

The last three concerti are all composed in the same key, E flat, which solves some intonation problems for the performer on a natural horn (without valves).

K. 495 was completed in Vienna on June 26, 1786, with accompaniment for two violins, 2 violas, 2 oboes, 2 horns and bass.

Charming, idiomatic turns of melody, which expose the richness of the horn's best range, along with the rollicking closing Rondo, mark this as one of the sanest, happiest concerti in the repertoire. — R. K.

V. Whether or not other movements have ever existed, the present "cantata" is a compactly integrated composition which has little difficulty in standing alone. The text is based on the passage from Revelation 12:10, "And I heard a loud voice saying in heaven, 'Now is come salvation, and strength, and the kingdom of our God, and the power of his Christ: for the accuser of our brethren is cast down, which accused them before our God day and night.'" The "motive of strength" set to the words "Nun ist das Heil und die Kraft ..." is extended by a highly rhythmic "motive of joy" and these two patterns are woven into an ingeniously powerful double fugue which Albert Schweitzer regards as one of Bach's mightiest pieces of vocal music. The cantata is believed to have been composed for St. Michael's Day, about 1740. — E. C.



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Friday, July 23

11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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THE SONATAS FOR FLUTE AND HARPSICHORD (I)

JOHANN SEBASTIAN BACH

(1685-1750)

LOUISE DI TULLIO, *Flute*

MADELINE INGRAM, *Harpsichord*

I. Sonata No. 7, BWV 1020, in G minor for Flute and Harpsichord

Allegro moderato  
Adagio  
Allegro

II. Sonata, BWV 1013, in A minor for Solo Flute

Allemande  
Corrente  
Sarabande  
Bourrée anglaise

III. Sonata No. 6, BWV 1035, in E major for Flute and Continuo

Adagio ma non tanto  
Allegro  
Siciliano  
Allegro assai

IV. Sonata No. 1, BWV 1030, in B minor for Flute and Harpsichord

Andante  
Largo e dolce  
Presto

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Friday, July 23

8:00 p.m. Concert/Sunset Center Theatre

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I. Suite for Orchestra No. 1, BWV 1066, in C major

Grave — Vivace — Grave  
Courante  
Gavotte I — Gavotte II  
Forlane  
Menuet I — Menuet II  
Bourrée I — Bourrée II  
Passepied I — Passepied II

FESTIVAL ORCHESTRA

J. S. Bach  
(1685-1750)

II. Concerto for Flute, K. 313, in G major

Allegro maestoso  
Adagio ma non troppo  
Rondo: Tempo di Menuetto

LOUISE DI TULLIO, *Flute*

W. A. Mozart  
(1756-1791)

INTERMISSION

III.

DIDO AND AENEAS

Opera-Masque

HENRY PURCELL (c. 1659-1695)

SANDOR SALGO  
*Music Director*

DAVID OSTWALD  
*Stage Director*

ANGENE FEVES  
*Choreographer*

WILLIAM EDELMAN  
*Set and Costume Designer*

CAROL HUTH  
*Assistant to the  
Choreographer*

EVAN HAAG  
*Technical Director  
and Lighting Designer*

BARBARA CLEVELAND  
*Costume Execution*

DRAMATIS PERSONAE

Dido, or Elissa, Queen of Carthage . . . NANCY WILLIAMS  
Aeneas, a Trojan Prince . . . CRAIG FIELDS  
Belinda, a Lady in Waiting . . . CLAUDIA CUMMINGS  
First Woman . . . GWENDOLYN LYTLE  
Second Woman . . . MARY-ESTHER NICOLA  
Sorceress . . . LINDA PURDY  
First Witch . . . SARAH FRANKLIN  
Second Witch . . . MARGOT POWER  
Spirit . . . ARLENE ADAMS

A Sailor . . . GREGORY WAIT  
Dancers: Lisa Becker, Sharon Brothers, Julie Zimmerman, Carol Huth, Charles Wood, Lance James, Paul Mansa de Sousa

Courtiers and People, Witches

and Sailors . . . MEMBERS OF THE FESTIVAL CHORALE AND OAKLAND BALLET

"Dido and Aeneas" is performed by arrangement with Oxford University Press, New York, N. Y.

I. As with other musical forms, Bach used the formal instrumental suite as a touchstone for his own ideas and inspiration. In the C major Suite, only the Courante remains from the traditional sequence Allemande-Courante-Sarabande-Gigue.

A long (228 measures), unlabelled overture hints at the broad dimensions to follow; then comes the Courante (56 m.). The succeeding instrumental dances are mostly in pairs: two Gavottes, a Forlane, two Menuets, two Bourrées and two closing Passepieds. By a unique coincidence of structural balance, all of these paired dances save two are the same length — 48 measures; the Passepieds balance the Courante with 56 measures each.

Contrast provides the element of variety in a suite, since all are in the same key. Bach uses all manner of rhythmic, instrumental and devices of sonority to clothe each dance with a character quite its own.

The first Suite was composed in 1721, probably in Cothen.

—R.K.

II. This is the first and earliest of the three flute concerti composed by Mozart; it dates from January or February of 1778.

In a letter to his father, on the 14th of February, 1778, Mozart speaks of two flute concerti dedicated to the Dutch dilettante, M. de Jean. M. de Jean was almost certainly Willem van Britten Dejong, well-known Dutch amateur.

Scored for accompanying strings plus two oboes and two horns, the G major Concerto abounds in energy and in those idiomatic flourishes which are a delight both to soloist and listeners. Instead of a Rondo-Finale, Mozart uses a Menuetto, thus creating a closing mood of elegance and sophistication rather than of rustic energy.

—R.K.

III. There are several reasons why the "masque" continued as the principal English musico-dramatic form during the Seventeenth Century. England's leading instrumental composers — among them William Lawes and Orlando Gibbons — had continued the technique of polyphony, with equal emphasis on each of several vocal or instrumental lines. This at a time when Italian, French and German composers had adopted the newer style of a solo melody with subordinate accompaniment.

Furthermore, the operatic practice of having every word in the text sung, whether by soloists, chorus or connecting dialogue called recitative, was unusual in England, where a balanced alternation of dance, poetry, scenic and musical ideas persisted: this was the masque.



Finally, an acceptance, even preference for amateur performances tended to perpetuate a loosely-organized dramatic structure, for only thus could performers of widely divergent capabilities be accommodated.

Henry Purcell (1659-1695) took the English traditions as he found them, blended them with the expressive ideas found in such German composers as Biber and in the dramatic surges of Italian contemporaries to produce what music historians regard as the most important opera between Monteverdi and Mozart.

"Dido" is more than a masque, but it has masque elements: a) it was written for amateurs; a contemporary libretto calls it "... an opera, perform'd at Mr. Josias Priest's Boarding School at Chelsea by young gentlewomen ...". The male voices in the chorus probably came from a nearby school for young gentle-

men. All the soloists were female except Aeneas. b) Josias Priest was a competent dancing master, which may account for the many dance sequences.

But unlike most masques, Purcell requires his main characters to sing — what would "Dido" be without such poignant moments as Dido's "When I am laid in earth ...".

Purcell's choice of a practical libretto by Nahum Tate, based on Virgil's "Aeneid," may have helped, but when one realizes of the over fifty operas about Dido and Aeneas—36 of them settings of the infinitely superior libretto by Metastasio — only Purcell's and Berlioz' "Les Troyens" parallel Virgil's poem in stature.

The work is in three acts, which will be performed without intermission.

—R. K.

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## Saturday, July 24 11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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HANS PISCHNER, *Harpsichord*

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|---|-------------------|
| I. From <i>Pièces de Clavecin</i>         | François Couperin |
| Passacaille                               | (1668-1733)       |
| Les moissonneurs                          |                   |
| Soeur Monique                             |                   |
| Les Callotins et les Callotines           |                   |
| Les barricades mystérieuses               |                   |
| Musette de Choisi                         |                   |
| Musette de Taverni                        |                   |
| Le trophée                                |                   |
| II. <i>Suite in A major</i>               | G. F. Handel      |
| Allemande                                 | (1685-1759)       |
| Courante                                  |                   |
| Sarabande                                 |                   |
| Gigue                                     |                   |
| III. <i>Concerto, BWV 972, in D major</i> | J. S. Bach        |
| (after Vivaldi)                           | (1685-1750)       |
| (Allegro)                                 |                   |
| Larghetto                                 |                   |
| Allegro                                   |                   |
| IV. <i>Music for the Klavier</i>          | Béla Bartók       |
| Hommage à Bach                            | (1881-1945)       |
| Dur und moll                              |                   |
| Spottlied                                 |                   |
| Minuetto                                  |                   |
| Flöte und bass                            |                   |

- |   |             |
|---|-------------|
| V. <i>Les Fastes de la grand et ancienne</i>  | F. Couperin |
| <i>Mxxnstrndxxs</i>   |             |
| Premier Acte. Les Notables,   |             |
| et Jurés-Mxxnstrndxxrs: Marche  |             |
| Second Acte. Les vieilles et les Gueux  |             |
| (The fiddlers and beggars)  |             |
| Troisième Acte. Les Jongleurs, Sauteurs et Saltimbanques, avec les Ours et les Singes. (The jugglers, tumblers and clowns, with the bears and monkeys)  |             |
| Quatrième Acte. Les Invalides, ou Gens Estropiés  |             |
| (The invalids, or cripples)   |             |
| Cinquième Acte. Désordre et Déroute de toute la Troupe, causés par les Ivrognes, les Singes et les Ours. (The confusion and rout of the entire company, caused by the drunkards, monkeys and bears) |             |

The "Ménéstrandise" was a musicians' union, founded in 1321 and sanctioned by Louis XIV in 1659, which tried to establish authority over all composers, organists and clavecinists, as well as the lower ranks of professional musicians. Only accredited members of the Ménéstrandise were supposed to be permitted to perform. In 1693 a group of composers, including Couperin, made a protest to the King. Couperin's satirical piece is part of the propaganda war against the "closed-shop;" he presents the Ménéstrandiseurs as low characters on a level with acrobats, strolling players, bears and monkeys, cripples and beggars.

— Putnam Aldrich

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## Saturday, July 24 3:00 p.m. Lecture/Parish Hall, All Saints' Episcopal Church

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BACH: THE MASS IN B MINOR

DR. RAYMOND KENDALL

Former Dean, School of the Performing Arts,  
University of Southern California

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## Saturday, July 24 8:00 p.m. Concert/Sunset Theatre

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|---|-------------|
| I. Sinfonia from Cantata, "Ich liebe den Höchsten," | J. S. Bach  |
| BWV 174   | (1685-1750) |
| FESTIVAL ORCHESTRA                                  |             |
| II. Cantata, "Ich will den Kreuzstab gerne tragen," | J. S. Bach  |
| BWV 56  |             |
| Aria: Ich will den Kreuzstab gerne tragen           |             |
| (I will gladly carry the cross-staff)               |             |
| Recitative: Mein Wandel auf der Welt ist einer      |             |
| Schiffahrt gleich                                   |             |
| (My journey through the world is like a voyage)     |             |

Aria: Endlich wird mein Joch wieder von mir weichen müssen  
(At last my joke must fall away from me)  
Recitative: Ich stehe fertig und bereit  
(I stand prepared and ready)  
Chorale: Komm, O Tod, du Schlafes Bruder  
(Come, O death, the brother of sleep)

DOUGLAS LAWRENCE, *Bass*  
RAYMOND DUSTÉ, *Oboe*  
MEMBERS OF FESTIVAL CHORALE



III. **Concerto for Piano, Violin and Cello,**  
**Op. 56, in C major**  
Allegro  
Largo  
Rondo alla Polacca — Allegro — Tempo I

**L. van Beethoven**  
(1770-1827)

GERHARD PUCHELT, *Piano*  
CHRISTIANE EDINGER, *Violin*  
GABOR REJTO, *Cello*  
FESTIVAL ORCHESTRA

**INTERMISSION**

IV. **Symphony, H. I, No. 103, in E flat major**  
**("The Drum Roll")**

**Joseph Haydn**  
(1732-1809)

Adagio — Allegro con spirito  
Andante piu tosto Allegretto  
Menuet  
Allegro con spirito

FESTIVAL ORCHESTRA

I. When Bach brought out his famous Brandenburg Concertos in 1721, he provided himself not only with six masterpieces, but with a rich reservoir of instrumental music for later borrowings.

Cantata 174, "I love Thèe my Saviour with all my affection" for Whitmonday, dates from 1729, in Leipzig. Its Sinfonia, or instrumental overture, is in the same key, and note-for-note the same music as the first movement of the Third Brandenburg Concerto. One difference: the Brandenburg setting has separate parts for three violins, three violas, three cellos and continuo; the Sinfonia adds two "corno da caccia" (hunting or "natural" horn) and three oboes. While these additional instruments merely double some of the string parts, the effect is to add both color and richness. —R.K.

II. Two ideas play a dominant role in the first part of the "Kreuzstab" Cantata: that of a wanderer traveling by ship across the water to his own city—symbolizing the life of Christ—and that of walking with a cross-staff—symbolizing the cross itself. Strong syncopation on the word "Kreuzstab" turns into tender resignation with the words, "It comes from God's loving hand." In the first recitative the wave motion ceases at the very moment when the wanderer steps from the ship. The final chorale brings the cantata to a subdued conclusion. —E.C.

III. Beethoven's "Triple Concerto" continues and develops the concerto grosso widely cultivated during the second half of the 17th and the first half of the 18th centuries, and represented by noteworthy examples among the works of Haydn and Mozart. This medium, which calls for two or more solo instruments in

contrast to the orchestral body of strings—winds and timpani were added later — received an infusion of rhetorical-dramatic power with Mozart's "Sinfonia Concertante," for violin, viola and orchestra, K.320d (1779). Beethoven's Concerto Op. 56 is perhaps closer to the Baroque practice, concentrating on formal and technical elements, with liberal though masterful exploitation of virtuosity. The Largo, however, provides a quiet and moving interlude between the monumental Allegro and the bravura-elan of the Rondo alla Polacca.

Beethoven's solution to a special problem of texture in the "Triple Concerto" lies in the attention given to the solo violoncello, which attains a position of equality with the other members of the concertino through 1) Beethoven's use of its higher strings, 2) its position as lead instrument in stating the thematic materials, and 3) lightly scored orchestral accompaniment to the cello in its lower registers.

The "Triple Concerto" was composed during the years 1803-1804, and is thus contemporary with the "Eroica Symphony." Its premiere performance did not take place, however, until May, 1808, when it was heard as part of a concert given in Vienna under the direction of Ignaz Schuppanzigh. The reviewer of *Allgemeine Musikalische Zeitung*, taking due note of the passage work "divided rather equally" among the three solo instruments, concludes that "one can seldom arrive at a definite judgment concerning a Beethoven composition on one hearing." It may be noted that even today there are relatively few public performances of this unusual work. —E.C.

IV. By the time Haydn came back to London for a second sojourn, he was not only at the height of his mature, creative powers, he was trying out new sonorities, new dynamic contrasts, new instrumental effects. The Twelve London Symphonies (Hob I:93-104) include the one which came to be known as the "Drum Roll"; it was the last save one of this even dozen masterpieces.

Its substance weaves woodwind and brass sound from pairs of flutes, oboes, clarinets, bassoons, horns and trumpets into the usual full string choir and timpani.

No mystery as to the symphony's subtitle: the first sound one hears in the opening Adagio-Allegro is a long kettledrum roll, followed by stark unisons played by bassoons, cellos and double basses. Then the Allegro breaks out, and the race is on.

The second movement, Andante piu tosto Allegretto, comprises a set of variations using two folk-like themes. The third, dance movement is a Menuetto with a particularly attractive trio.

Another experiment marks the opening of the last movement, Allegro con spirito: an unaccompanied "signal" played by two horns pioneers a device later found in the symphonies of Schubert and Schumann. And as the movement unfolds, it has the same brand of thrust, compulsion, inevitability and security which Haydn himself had noted with such satisfaction in the last symphonies of his younger contemporary, Mozart. —R.K.

**Sunday, July 25**

**2:00 p.m. Concert/Sunset Center Theatre**

**THE MASS IN B MINOR**

**BWV 232**

**JOHANN SEBASTIAN BACH**

**(1685-1750)**

**KYRIE**

Chorus: Kyrie eleison (Lord, have mercy)  
Duet (Soprano I, Soprano II): Christe eleison  
(Christ, have mercy)  
Chorus: Kyrie eleison (Lord, have mercy)

**GLORIA**

Chorus: Gloria in excelsis (Glory be to God on high)  
Aria (Soprano): Laudamus te (We praise Thee)  
Chorus: Gratias agimus tibi (We give thanks unto Thee)  
Duet (Soprano, Tenor): Domine Deus (Lord, God)  
Chorus: Qui tollis peccata mundi  
(Thou that takest away the sins of the world)  
Aria (Alto): Qui sedes ad dexteram Patris  
(Thou that sittest at the right hand of the Father)  
Aria (Bass): Quoniam tu solus sanctus  
(For Thou only art holy)  
Chorus: Cum sancto spiritu (With the Holy Spirit)

**INTERMISSION**

**(Ten minutes)**

**CREDO**

Chorus: Credo in unum Deum (I believe in one God)  
Chorus: Patrem omnipotentem (The Father Almighty)  
Duet (Soprano, Alto): Et in unum Dominum (And in one Lord)  
Chorus: Et incarnatus est (And was incarnate)  
Chorus: Crucifixus (He was crucified)  
Chorus: Et resurrexit (And He rose again)  
Aria (Bass): Et in spiritum sanctum (And in the Holy Spirit)  
Chorus: Confiteor unum baptismum  
(I acknowledge one baptism)

**INTERMISSION**

**(Ten minutes)**

**SANCTUS**

Chorus: Sanctus, Sanctus, Sanctus (Holy, Holy, Holy)  
Chorus: Osanna in excelsis (Hosanna in the highest)  
Aria (Tenor): Benedictus qui venit in nomine Domini  
(Blessed is he who cometh in the name of the Lord)

**AGNUS DEI**

Aria (Alto): Agnus Dei (O Lamb of God)  
Chorus: Dona nobis pacem (Grant us peace)



## SOLOISTS

CLAUDIA CUMMINGS, *Soprano*  
 DIANE THOMAS, *Soprano*  
 NANCY WILLIAMS, *Alto*  
 WILLIAM WAHMAN, *Tenor*  
 DOUGLAS LAWRENCE, *Bass*

## Concertino:

MARY-ESTHER NICOLA, CATERINA MICIELI, *1st Soprano*  
 SARAH FRANKLIN, MARGOT POWER,  
 MARGARET ZELNY, *2nd Soprano*  
 GLENNA DEWEESE, MARILYN SAVAGE, LOU ROBBINS, *Alto*  
 GREGORY WAIT, GARY MCKERCHER, *Tenor*  
 ROBERT BERNARD, MARC CLEMENS,  
 DUANE CLENTON CARTER, *Bass*

ROSEMARY WALLER, *Violin*

LOUISE DI TULLIO, *Flute*

RAYMOND DUSTÉ, JEAN STEVENS,  
*Oboe, Oboe d' Amore, English Horn*

MORGAN GRIFFIN, DAVID SULLIVAN, *Bassoon*

ARTHUR KREHBIEL, *Horn*

EDWARD HAUG, *Trumpet*

*Continuo:* BRUCE LAMOTT, *Harpsichord*

KENNETH AHRENS, *Organ*

ROGER LEBOW, *Cello*

NANCY GRIFFIN, *Contrabass*

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

Bach's four monumental choral works, the Passions according to St. John and St. Matthew, the Magnificat and the Mass in B minor, were completed approximately within the span of one decade, 1723-1733. Together these works manifest Bach's predominance in German and Latin sacred music of the high Baroque.

The immediate occasion for the composition of the Mass was Bach's interest in the title of Court Composer of the Electoral Prince of Saxony, who at that time was also ruler of Poland. Bach sent the parts of the Kyrie and Gloria to the Prince in 1733, and after a wait of three years received the desired distinction.

Whatever the relationship between personal and musical motivation, there is no question that here we have the greatest Mass of the Baroque period and one of the greatest in the history of music. Its claim to supremacy lies in the grand lines on which it is laid out, the consummate artistry of its detail and the profound understanding of the Latin text.

Structurally the Mass in B minor falls into four large sections—Kyrie, Gloria, Credo and Sanctus-Agnus Dei. Within each

of the larger sections the various movements are laid out according to the diverse expressive values of consecutive portions of the liturgical text. The individual movement must therefore have those particular vocal and instrumental forces which the composer believes to be the most sympathetic to the emotional or dramatic content of the text. This treatment is vividly portrayed in the unrelieved lamenting of the Crucifixus, on a ground bass, and the joyous outburst of the Et Resurrexit which immediately follows. The changes from chorus to solo to duet and the kaleidoscopic succession of orchestral settings is, however, governed by the over-all musical need for balance, variety and contrast. Further, certain portions were drawn by Bach from his earlier works.

With all these potentially conflicting factors to be reconciled, one gains some idea of the force of Bach's genius.

Examples of Bach's surpassing "musical exegesis" of the text could be multiplied indefinitely. It is effected not only by treating each idea as a separate musical movement, but by the illumination of individual phrases and words within the movement. In the Nicene Creed, for example, after the words "I believe in one God" have been set forth, they are repeated in the three upper voices, while the basses intone "Father Almighty," establishing musically the identification of God as the omnipotent Father. Numerical symbolism may be demonstrated in the seven melodic lines of the Credo, seven being the mystic indivisible number, and the six voices of the Sanctus, the latter in reference to the six-winged seraphim of Isaiah 6:2-3.

The Mass in B minor is scored for soprano, alto, tenor and bass soli, a basic five-part chorus, and the following orchestral forces: two flutes, three oboes, two oboi d'amore, two bassoons, three trumpets, horn (originally corno da caccia, the "hunting horn"), timpani, strings and continuo. The present performance follows a Baroque practice of assigning the more florid concentrated passages to a small group of singers in contrast to those passages more appropriately sung by the larger chorus.

The quantity and importance of research in the performance practice of Baroque music and the publication of updated scholarly editions of the works of J. S. Bach and other Baroque masters has placed upon conductors and performers a special responsibility with respect to the authenticity of their performances. The size of the performing group, the types of instruments used, tempos, dynamics, realization of the figured bass, ornamentation of the melodic line, correct interpretation of rhythmic indications—in all these matters it is no longer sufficient to follow well-worn paths of standard symphonic and choral practice or even "Baroque" performance of other groups. Each musical director must rethink each performance in the light of his own continued study of the latest research, some of it highly controversial, which may be applicable to the situation.

Performance at the Carmel Bach Festival of the Mass in B minor, to cite an outstanding example, has within the past decade or more incorporated a great many of the intrinsic features of Baroque performance practice, with special care afforded to the placing of vocal and instrumental forces on the stage, the ornamentation of melodic lines, rhythmic patterns, and to details of tempo and dynamics.

—E.C.

# Monday, July 26

11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

GABOR REJTO, *Cello*

GERHARD PUCHELT, *Piano*

## I. Suite No. 3, BWV 1009, in C major, for Solo Cello

Prélude  
 Allemande  
 Courante  
 Sarabande  
 Bourrée I — Bourrée II  
 Gigue

GABOR REJTO

J. S. Bach  
 (1685-1750)

## II. Sonata, Op. 69, in A major for Cello and Piano

Allegro ma non tanto  
 Scherzo: Molto allegro  
 Adagio cantabile — Allegro vivace

GABOR REJTO

GERHARD PUCHELT

Yamaha piano loaned through the courtesy of  
 All Saints' Episcopal Church

L. van Beethoven  
 (1770-1827)



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# Monday, July 26

2:00 p.m. Concert/Sunset Center Theatre

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## FOR YOUNG LISTENERS

SANDOR SALGO, *Conductor*  
FESTIVAL ORCHESTRA

- I. Concerto for Four Violins, F. IV, No. 10,  
in B minor  
Allegro  
Largo  
Larghetto-Allegro

Antonio Vivaldi  
(1678-1741)

ROSEMARY WALLER, *Violin I*  
MARK VOLKERT, *Violin II*  
KAY NEWNAM, *Violin III*  
POLLY SWEENEY, *Violin IV*

- II. Concerto for Bassoon  
in E flat Major  
Tempo di Menuetto

Johann Christian Bach  
(1735-1782)

MORGAN GRIFFIN, *Bassoon*

- III. Concerto for Horn, K. 495,  
in E flat major  
Romanza: Andante  
Ronlo: Allegro vivace

W. A. Mozart

ARTHUR KREHBIEL, *Horn*

- IV. Sinfonia from Contata, "Ich liebe  
den Höchsten," BWV 174

J. S. Bach  
(1685-1750)

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# Monday, July 26

8:00 p.m. Concert/Sunset Center Theatre

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Repeat of Monday, July 19, Program

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# Tuesday, July 27

11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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## THE SONATAS FOR FLUTE AND HARPSICHORD (II)

JOHANN SEBASTIAN BACH  
(1685-1750)

LOUISE DI TULLIO, *Flute*  
MADELINE INGRAM, *Harpsichord*

- I. Sonata No. 2, BWV 1031, in E flat major  
for Flute and Harpsichord  
Allegro moderato  
Siciliano  
Allegro

- II. Sonata No. 3, BWV 1032, in A major  
for Flute and Harpsichord  
Allegro  
Largo e dolce — Allegro

- III. Sonata No. 4, BWV 1033, in C major  
for Flute and Continuo  
Andante — Allegro  
Adagio

- Menuetto I — Menuetto II  
IV. Sonata No. 5, BWV 1034, in E minor  
for Flute and Continuo  
Adagio ma non tanto  
Allegro  
Andante  
Allegro

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# Tuesday, July 27

8:00 p.m. Concert/Sunset Center Theatre

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Repeat of Tuesday, July 20, Program

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# Wednesday, July 28

11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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Repeat of Wednesday, July 21, Program



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**Wednesday, July 28** 3:00 p.m. Symposium/Parish Hall, All Saints' Episcopal Church

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Repeat of Wednesday, July 21

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**Wednesday, July 28** 10:00 p.m. Founders' Memorial Concert  
Carmel Mission Basilica

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Repeat of Wednesday, July 21, Program

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**Thursday, July 29** 11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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Repeat of Thursday, July 22, Program

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**Thursday, July 29** 3:00 p.m. Organ Recital/Bethlehem Lutheran Church

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**WORKS OF JOHANN SEBASTIAN BACH (1685-1750)**

KENNETH AHRENS, *Organ*

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|--|---|
| <p>I. Toccata and Fugue, BWV 538, in D Minor</p> <p>II. Three Chorale Preludes from "Clavierübung" — Part III<br/>Kyrie, Gott Vater in Ewigkeit, BWV 669<br/>(Kyrie, God the Father unto Eternity)<br/>Christe, aller Welt Trost, BWV 670<br/>(Christ, Savior of all the World)<br/>Kyrie, Gott heiliger Geist, BWV 671<br/>(Kyrie, God the Holy Spirit)</p> | <p>III. Fantasia and Fugue, BWV 542, in G Minor</p> <p>IV. Chorale Variations on<br/>O Gott, du frommer Gott, BWV 767<br/>(O God, Thou faithful God)</p> <p>V. Toccata and Fugue, BWV 565, in D Minor</p> |
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**Thursday, July 29** 8:00 p.m. Concert/Sunset Center Theatre

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Repeat of Thursday, July 22, Program

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**Friday, July 30** 11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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**VOCAL AND INSTRUMENTAL CHAMBER MUSIC**

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| <p>I. Sonata, Op. 1, No. 12, in F major G. F. Handel<br/>Adagio (1685-1759)<br/>Allegro<br/>Largo<br/>Allegro<br/>MADELINE SCHATZ, <i>Violin</i><br/>Continuo: MADELINE INGRAM, <i>Harpsichord</i><br/>MARY STEVENS COMMANDAY, <i>Cello</i></p> <p>II. Quintet, Op. 11, No. 6, in D major Johann Christian Bach<br/>Allegro (1735-1782)<br/>Andantino<br/>Allegro assai</p> | <p>GERALDINE ROTELLA, <i>Flute</i><br/>RAYMOND DUSTÉ, <i>Oboe</i><br/>MARK VOLKERT, <i>Violin</i><br/>ROGER LEBOW, <i>Cello</i><br/>MADELINE INGRAM, <i>Harpsichord</i></p> <p>III. Festino nella sera del Giovedì Andriano Banchieri<br/>grasso avanti Cena (1608) (1567-1634)<br/>FESTIVAL CHORALE<br/>PRISCILLA SALGO, <i>Director</i><br/>MADELINE INGRAM, <i>Harpsichord</i><br/>JAN GAUDER, <i>Cello</i></p> |
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**Friday, July 30**

8:00 p.m. Concert/Sunset Center Theatre

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Repeat of Friday, July 23, Program

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**Saturday, July 31**

11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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Repeat of Saturday, July 24, Program

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**Saturday, July 31**

3:00 p.m. Lecture/Parish Hall, All Saints' Episcopal Church

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Repeat of Saturday, July 24

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**Saturday, July 31**

8:00 p.m. Concert/Sunset Center Theatre

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Repeat of Saturday, July 24, Program

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**Sunday, August 1**

11:00 a.m. All Saints' Episcopal Church

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BICENTENNIAL SERVICE

THE REV. DAVID HILL, *Rector*

MORAVIAN MUSIC OF 18th CENTURY AMERICA

Members of FESTIVAL CHORALE and ORCHESTRA

SANDOR SALGO, *Conductor*

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**Sunday, August 1**

2:00 p.m. Concert/Sunset Center Theatre

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Repeat of Sunday, July 25, Program







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## CARMEL BACH FESTIVAL PARTICIPANTS

### ARLENE ADAMS *Soprano*

A graduate of California State University, San Francisco, Arlene Adams has appeared frequently in opera and recitals in the San Francisco Bay area. She received a San Francisco Music Club Scholarship, has made solo appearances with the San Francisco Opera and Brown Bag Opera. She sang the role of Cherubino in the Inverness Festival production of "The Marriage of Figaro," and more recently the role of Mimi in "La Boheme" with the East Bay Opera and Violetta in "La Traviata" with the West Bay Opera. This is her fourth season with the Festival.



### ROBERT BERNARD *Bass*

A member of the music faculty at Stanford University, Robert Bernard returns for his 12th consecutive season with the Festival. During the past year he appeared in the role of Osmin in Mozart's "Abduction from the Seraglio" with the Bakersfield Civic Opera, and in recitals with pianist Adolph Baller. He also appeared as soloist in the Mass in B Minor with the California Bach Society, has participated in opera previews for the San Francisco Opera Company and lectured for the East Bay Opera League. In addition, he is a frequent soloist with the Bach to Mozart Group. Mr. Bernard studied in London and Munich and received a master's degree in voice from the University of Southern California. He has toured as soloist with the Norman Luboff Choir and the Gregg Smith Singers.



### CLAUDIA CUMMINGS *Soprano*

Rosina in "The Barber of Seville" and Lucia in "Lucia di Lammermoor" are among the many roles Claudia Cummings has sung with opera companies in San Diego, Seattle, Kansas City, Miami and San Francisco. Miss Cummings made her professional symphony debut with the Denver Symphony, conducted by Peter Eros. Since then she has appeared with the symphony orchestras of Los Angeles, Glendale, San Diego, San Jose, Bakersfield, Fresno, Marin County, Stockton and Sacramento. Works she has sung have included "Ancient Voices of Children" by George Crumb, "Folk Songs" arranged by Luciano Berio and "Being Beateous" by Hans Werner Henze. She has also appeared in musical comedy and the dramatic theater in roles including Maria in "The Sound of Music," Eliza in "My Fair Lady," Desdemona in Shakespeare's "Othello." A native of California, she regularly appears with her husband, actor Jack Aranson, in a poetry and music recital.



### DOUGLAS DAVIS *Cello*

A former pupil of Gregor Piatigorsky, Douglas Davis was chosen by the New York Violoncello Society as 1961 recipient of its first Biennial Piatigorsky Award and made his Carnegie Hall debut. In 1962 he was a prize winner in the Second International Tchaikovsky Competition and toured the Soviet Union. He worked with Lukas Foss at the Center for Creative and Performing Arts at the University of New York and in 1972 was invited by the New York Violoncello Society to present a recital in Town Hall to commemorate the 30th anniversary of the death of cellist Emanuel Feuermann. As a member of the Los Angeles String Quartet Mr. Davis has appeared in concert throughout the United States and Europe. He is on the faculty of the University of California, Los Angeles, Department of Performing Arts. This is his fourth season with the Festival.







**GLENNA DeWEESE** *Contralto*

A Monterey Peninsula resident, Glenna DeWeese has been a member of the Chorale since 1968 and returns as soloist for her sixth season. She attended the University of Georgia and the University of Southern California and has often appeared in oratorio in the San Francisco Bay area. She has been a frequent soloist with the Monterey County Symphony, appearing this past season in the Verdi "Requiem," and in Mendelssohn's "Elijah" with the Monterey Peninsula Choral Society. She was also a soloist in the J. S. Bach "Magnificat" at the University of Santa Clara.



**LOUISE Di TULLIO** *Flute*

At the age of 19 Louise Di Tullio won a position in the Los Angeles Philharmonic Orchestra. She has since appeared as soloist with the Glendale Symphony, the California Chamber Symphony and Los Angeles Chamber Orchestra. She performed frequently with chamber groups in radio broadcasts from the Los Angeles County Museum and for the Monday Evening Concerts. Well known to Carmel audiences, she also appears as soloist at the La Jolla, San Luis Obispo and Ojai festivals, and as a member of the Di Tullio Trio and the Los Angeles Wind Quintet. Miss Di Tullio has made several recordings, including works of Igor Stravinsky as first flutist of the Columbia Symphony under his direction. This fall her newest record, works for flute and harp performed with Susann McDonald, will be released on the Klavier label. Miss Di Tullio was recently presented its Most Valuable Player Award of 1975 by the Los Angeles chapter of the National Association of Recording Arts and Sciences.



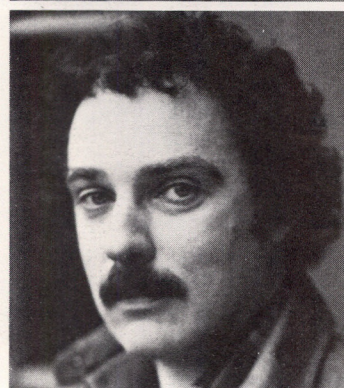
**RAYMOND DUSTÉ** *Oboe, Oboe d'amore*

San Francisco oboist Raymond Dusté returns for his 21st season with the Festival. A member of the San Francisco Symphony and the San Francisco Opera Orchestra, Mr. Dusté is also director of the Bach to Mozart Group and the California Wind Quintet. He is a professor at California State University, San Francisco, and teaches privately as well as at Stanford University. He studied at the San Francisco Conservatory of Music with Merrill Remington and in Philadelphia with Marcel Tabuteau. The most recent of Mr. Dusté's recordings is an album entitled "Fly With the Wind," performed on the Fantasy label by jazz pianist McCoy Tyner and members of the San Francisco Symphony.



**CHRISTIANE EDINGER** *Violin*

Winner of the 1976 German Critics Award for Music primarily for her performance of contemporary works, Christiane Edinger returns to the Festival after an absence of three years. A native of Berlin, Miss Edinger began her study of the violin at the age of five, continuing at the Berlin Hochschule für Musik with Vittorio Brearo, with Joseph Fuchs at the Juilliard School of Music in New York, and with Nathan Milstein. While still a student she made her debut at the Berlin Festival in 1962 and with the Berlin Philharmonic Orchestra in 1964. She made her New York debut in 1966, and has performed with orchestras in Europe, the Soviet Union, Asia, Africa and the United States. Following her Carmel appearance, she and her father, pianist Gerhard Puchelt, will play at the Peter Britt Gardens Music Festival in Oregon. Next year she will perform the German premiere of Penderecki's violin concerto with the Stuttgart State Opera Orchestra conducted by the composer, and the world premiere of Von Einem's Sonata for Violin Solo, Op. 47, at Ambassador College in Pasadena. Miss Edinger has recorded, on the Orion label, the unaccompanied sonatas and partitas of Bach and most recently an all-contemporary album of works by Blacher, Linke and Maderna.



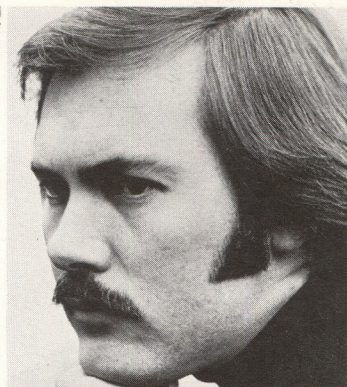
**WILLIAM EDELMAN** *Set and Costume Designer, "Dido and Aeneas"*

Assistant Professor of Drama at Stanford University, William Eddelman has during the past year designed sets and costumes for the Western Opera Theater production of Cherubini's "The Portuguese Inn," sets for Mozart's "La finta giardiniera" for the San Francisco Opera's Merola Program and costumes for the "Oresteia" of Aeschylus at Stanford. Specializing in 17th and 18th century Italian scenery design, Mr. Eddelman received his doctorate in theater history from Stanford and a Fulbright grant to study in Venice, also attending master opera classes in Bayreuth. His previous work with the Festival included set and costume design for Telemann's opera, "Pimpinone," in 1974 and for last season's production of Pergolesi's "The Music Master."



## CRAIG FIELDS *Baritone*

Making his first appearance at the Festival as Aeneas in Purcell's "Dido and Aeneas," Craig Fields received his master's degree in music from the California Institute of the Arts. In 1975 he placed third in the national finals of the San Francisco Opera Auditions and sang the role of Escamillo in the Merola Program's production of "Carmen." He recently appeared as Guglielmo in "Cosi fan tutte" with the Tucson Opera, as Peter in the San Francisco Spring Opera production of Bach's Passion According to St. Matthew, in "La Traviata" with the Hawaii Opera Theatre and in the Mass in B Minor with the William Hall Chorale. He has accepted an appointment on the voice faculty of Lewis and Clark College in Portland, Oregon.



## ANGENE FEVES *Choreographer, "Dido and Aeneas"*

Angene Feves, whose choreography at the Festival was last seen in the 1969 production of Purcell's "The Fairy Queen," is a dancer, actress, director, lecturer and teacher whose specialty is the Renaissance. Recent productions for which she has been choreographer include "Romeo and Juliet" at the 1975 Oregon Shakespeare Festival in Ashland, and "A Midsummer Night's Dream" at the Pacific Conservatory of Arts in Santa Maria. During the past season she was historical dance consultant for San Francisco's American Conservatory Theater in its production of "The Matchmaker." She was guest artist with the Vancouver Society for Early Music in a 1974 Canadian Broadcasting Company television production on the "Music to See" series. In 1973-74 she received a Choreographer's Fellowship grant from the National Endowment for the Arts to stage "Dances for a Florentine Wedding" for the Renaissance Dancers of the Consortium Antiquum. Presently guest lecturer and instructor in Renaissance dance for the American Lute Society, Miss Feves is also lecturing and instructing at the Oregon Shakespeare Festival for the University of California, Berkeley.



## SARAH FRANKLIN *Soprano*

Sarah Franklin received her bachelor's and master's degrees from The Juilliard School and studied with Boris Goldovsky. Among various awards, she received a fellowship to teach at the Aspen Music School in 1969 and was a Liederkrantz Foundation winner. She has performed extensively on the East Coast and in the Midwest, including appearances with the St. Louis Symphony and the New York Chamber Soloists. For five seasons she sang with the Waverly Consort on a Martha Baird Rockefeller Grant, and toured with the group as soprano soloist. She has made recent appearances as soloist with the Schola Cantorum of De Anza College, as the Countess in the West Bay Opera production of Mozart's "The Marriage of Figaro," and with the Oakland Symphony Orchestra Association. A San Francisco resident, Miss Franklin makes her first appearance at the Festival.



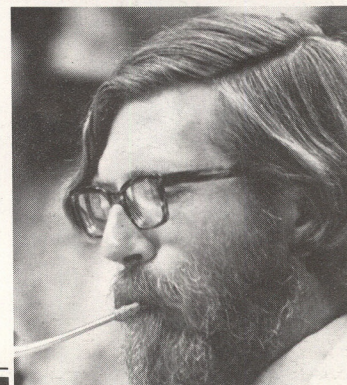
## MICHAEL GALLUP *Bass*

Since his 1975 appearance at the Festival, Michael Gallup has performed in "Der Rosenkavalier" with the San Diego and Phoenix opera companies, in Gilbert and Sullivan productions at the Concord Pavilion and with the Pasadena Symphony, and in the Verdi "Requiem" with the Irvine Master Chorale. He also appeared in Pergolesi's "La Serva Padrona" and Ravel's "L'Heure Espagnole" with the Euterpe Opera in Los Angeles, and in Pergolesi's "The Music Master" at the Mermaid Tavern following its production at the 1975 Carmel Bach Festival. Mr. Gallup, whose operatic roles now number 47, also appeared in "Die Fledermaus" with the Portland Opera Company and he has been re-engaged for its 1977 season to appear in "Die Meistersinger" and "Carmen." A 1972 finalist in the San Francisco Opera auditions, Mr. Gallup was also the winner of a National Opera Institute award. As a music student at California State University, Long Beach, he won the Outstanding Service Award and Scholarship offered by the university's Fine Arts Affiliates.



## MORGAN GRIFFIN *Bassoon*

Principal bassoonist of the Seattle Symphony Orchestra, Morgan Griffin returns for his eighth season with the Festival. A graduate of the University of Washington with a Master of Science degree, Mr. Griffin studied with Sol Schoenbach and Leonard Sharrow. He has played with the CBC Chamber Orchestra and is principal bassoonist of both the Seattle Opera Orchestra and the Seattle Chamber Guild.







**NANCY GRIFFIN** *Contrabass*

Returning for her 15th season with the Festival, Nancy Griffin has also performed with the Britt Music Festival in Oregon, the Cabrillo Festival and the Grand Teton Music Festival. She has been a member of the Seattle Symphony for the past 15 years and is also a member of the Seattle Opera Orchestra. A former scholarship student of James Vrhel and Georges Moleux, Mrs. Griffin is on the faculty of the Cornish School of Allied Arts in Seattle.



**THOMAS HALL** *Viola*

First playing in the Festival Orchestra in 1953, Thomas Hall returned in 1970 and has been its principal violist for the past six seasons. He is Chairman of the Music Department and Associate Professor of Music at Chapman College, where he has taught since 1968. Receiving his master's and doctoral degrees from the University of Southern California, he was violist with the Illinois String Quartet for a number of years. He appears frequently with the Chapman College Chamber Players and Chapman Symphony Orchestra.



**EDWARD HAUG** *Trumpet*

A specialist in the baroque trumpet, Edward Haug returns this year for his 19th season with the Festival. He is a member of the San Francisco Symphony, the San Francisco Opera Orchestra and the Bach to Mozart Group. Mr. Haug is also a member of the Camara Brass Quintet, noted for its performances of Baroque music, and he has taught for many years at the San Francisco Conservatory of Music.



**JAMES HULL** *Tenor*

Frequently appearing as soloist with the Monterey Symphony and Monterey Peninsula Choral Society, James Hull's most recent performance was in the June production of Mendelssohn's "Elijah" at Carmel Mission Basilica. He holds a bachelor's and master's degree in music education from Central Washington State College and teaches music in the Monterey schools. This is his 11th season with the Festival.



**MADELINE INGRAM** *Harpsichord*

At present Artist-in-Residence with the San Mateo County Chamber Music Society, Madeline Ingram was harpsichordist with the California Bach Society in 1975 and in recent years has performed with Ars Antiqua and the Bach Festival, both of Rochester, New York, the Madrigal Singers of New Jersey and Friends of Early Music, also in New Jersey. Mrs. Ingram has given concerts at the University of Rochester, the Metropolitan Museum in New York, the National Gallery in Washington, D.C. and at Drew University, New Jersey. She was a soloist with the Colonial Symphony under the direction of Oscar Shumsky and has played with various groups directed by Alfred Mann, present director of the Bethlehem Bach Festival Choir. With degrees from the Eastman School of Music and Western Reserve University, Mrs. Ingram has taught both privately and at schools including the Cleveland Music School Settlement, Oberlin Conservatory and the Eastman School of Music. She studied with Mme. Aimee Van de Wiele in Paris and recently with Sylvia Marlowe in New York City. This is Mrs. Ingram's first appearance with the Festival.



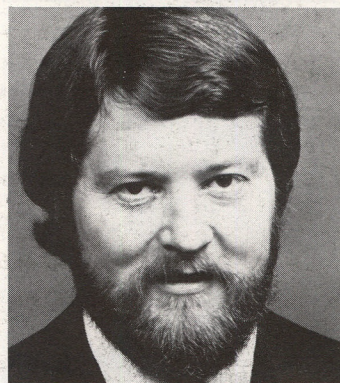
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**DR. RAYMOND KENDALL** *Lecturer*

Formerly Dean of the School of Performing Arts at the University of Southern California and Executive Director of the Young Musicians Foundation of Los Angeles, Dr. Raymond Kendall is now a frequent consultant for the Senior Commission of the Western Association of Schools and Colleges and for the Office of International Arts Affairs in the U.S. Department of State. Dr. Kendall holds graduate degrees from Stanford and Cornell universities and an honorary Mus. Doc. from Occidental College. This is his 12th season as lecturer for the Festival.

**ARTHUR KREHBIEL** *Horn*

Co-principal horn with the San Francisco Symphony Orchestra, Arthur Krehbiel returns for his third appearance as a Festival soloist. He first played in the Festival Orchestra in 1957. He was graduated from Northwestern University, later becoming assistant first horn with the Chicago Symphony Orchestra and its youngest member. He was named associate first horn with the Chicago orchestra while also teaching at De Paul University. From 1963 to 1971 he played principal horn with the Detroit Symphony as well as teaching and directing the brass choir at Wayne State University. Mr. Krehbiel has performed as soloist with numerous California music groups, including the Little Symphony and the San Francisco Chamber Orchestra. He is currently appearing with the Forest Meadow Festival at Dominican College in San Rafael.

**BRUCE LAMOTT** *Harpsichord*

A Ph.D. candidate in musicology at Stanford University, Bruce Lamott was graduated from Lewis and Clark College in Portland, where he studied harpsichord with Edith Kilbuck. He has also studied with Alan Curtis of the faculty of the University of California, Berkeley. Formerly organist at St. Stephen's Episcopal Cathedral in Portland, he is presently organist and choir director of Trinity Presbyterian Church in San Carlos. Mr. Lamott was musical director of the Stanford Drama Department's production of "The Beggar's Opera" and harpsichordist for the Stanford Opera Workshop productions of "Don Giovanni" and "Cosi fan Tutte." This spring he appeared with the William Hall Chorale as continuo harpsichordist for the Bach Mass in B Minor at the Los Angeles Music Center. This is his third season with the Festival.

**DOUGLAS LAWRENCE** *Baritone*

Returning for his 10th consecutive season with the Festival, Douglas Lawrence has traveled over 100,000 miles in the past year. His 1975-76 debuts have included performances with the Hawaii Opera Theatre, the Toronto and Phoenix symphony orchestras and the Bethlehem Bach Festival. Re-engagements have included appearances with the Milwaukee Symphony and the role of Jesus in the San Francisco Spring Opera's revival of Bach's Passion According to St. Matthew. In his seventh season with the Los Angeles Philharmonic Orchestra, Mr. Lawrence sang in Haydn's "Pauken Messe" and Mahler's Symphony No. 8. This summer he is appearing in five music festivals, including performances of the Mass in B Minor in Berlin and Leipzig. Mr. Lawrence has made more than 30 appearances in the Dorothy Chandler Pavilion of the Los Angeles Music Center, and has sung over a dozen roles in the Hollywood Bowl. A recitalist as well as opera singer, he made his European debut at Stuttgart in 1973. He is a member of the music faculty at the University of Southern California.

**GWENDOLYN LYTLE** *Soprano*

Gwendolyn Lytle received her master's degree from the New England Conservatory of Music. Primarily a recitalist, she gives programs and lecture-recitals of the works of contemporary black American composers. She recently appeared as soprano soloist in the premiere performance of a work by Professor Olly Wilson of the University of California, Berkeley, with the Oakland Symphony. She also sang the role of Fiordiligi in Stanford University's recent production of Mozart's "Cosi fan tutte." This is Miss Lytle's first appearance at the Festival.

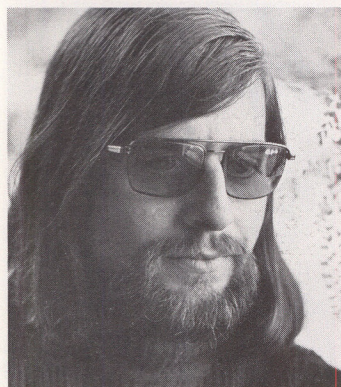






**MARY-ESTHER NICÓLA** *Soprano*

A resident of San Diego, Mary-Esther Nicóla returns for her 14th appearance with the Festival. She has been heard frequently in oratorio works, including solo performances with the William Hall Chorale, San Diego Symphony, Escondido Oratorio Society, San Diego Music Makers Society, San Diego Light Opera Association and Loma Linda University. Miss Nicóla teaches privately and gives recitals throughout Southern California.



**DAVID OSTWALD** *Stage Director, "Dido and Aeneas"*

For the past six years David Ostwald has directed Western Opera Theater productions, notably "The Marriage of Figaro," "The Threepenny Opera" and Krenek's "What Price Confidence?" At present he is the company's resident Director. Elsewhere in the San Francisco Bay area and abroad, Mr. Ostwald has directed for the Merola Opera Program, Kansas City Lyric Opera, the School of Orpheus in Chartres, France, and the Festival Musical de La Antigua in Antigua, Guatemala; also at the Community Music Center in San Francisco, Carnegie Institute of Technology and Stanford University. In addition, he has directed films, dance-drama for the Xoregos Performing Company, and various plays, including "Operation Sidewinder" at the University of California, Berkeley. Also a singer and string player, Mr. Ostwald received his bachelor's degree from Reed College, Master of Fine Arts in directing from Carnegie Institute and Ph.D. in theater from Carnegie-Mellon University. In 1974 he was awarded an Austrian Government grant and in the same year spent six months in Germany under a grant from the National Opera Institute.



**HANS PISCHNER** *Harpsichord*

President of the Neue Bach-Gesellschaft (New Bach Society), which has its headquarters in Leipzig, Hans Pischner has also been director of the Deutsche Staatsoper in Berlin since 1963 and is Vice President of the Germany Academy of Arts. Dr. Pischner was born in Breslau and attended the Musicological Institute of Breslau University. He studied harpsichord with Gertrud Wertheim, a pupil of Landowska, before his career was interrupted by seven years of combat and captivity during the Second World War. Thereafter he taught at the Weimar Academy of Music and became Deputy Director of the academy in 1947. In 1950 he was appointed head of Berlin Radio's music department, followed, in 1954, by his appointment as head of the music department of the Ministry of Culture and in 1956 as Deputy Minister of Culture. As a harpsichordist Dr. Pischner has appeared in concert tours throughout Europe and in Japan. His performance with David Oistrakh of Bach's complete violin and harpsichord sonatas has been recorded. He is the author of numerous musicological articles and a book entitled "Music in China." This is Dr. Pischner's first appearance at the Festival.



**MARGOT POWER** *Soprano*

Appearing frequently with chamber music groups in the San Francisco Bay area, Margot Power recently presented the complete "Italienisches Liederbuch" of Hugo Wolf at the Goethe Institute. Following a degree in music education from Syracuse University, Miss Power studied in the opera department of the Peabody Conservatory, later becoming a regional winner of the San Francisco Debut Auditions. She has sung with the San Francisco Spring Opera and as soloist with the Marin, San Leandro, Oakland and Vallejo symphonies. This is her 10th consecutive season with the Festival.



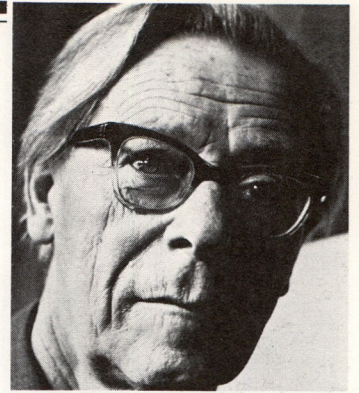
**ANITA PRIEST** *Organ*

Pianist, harpsichordist, organist and vocal coach, Anita Priest is former Professor of Music at Los Angeles City College. She is Organist and Director of Music at Pasadena First Methodist Church as well as Organist of Wilshire Boulevard Temple. Miss Priest has appeared as soloist in the Ojai Music Festival, the Monday Evening Concerts and with the Los Angeles Philharmonic Orchestra. She has recorded for London and Columbia records, including Saint-Saens' Symphony No. 3 and most recently the "Alpine" Symphony by Richard Strauss, both with the Los Angeles Philharmonic. A lecturer on music and the other arts, she has just completed a text to accompany a televised music course for the consortium of 51 California community colleges. Miss Priest received her bachelor's and master's degrees at the University of Southern California. She has studied harpsichord and taken seminars at the Mozarteum in Salzburg. In 1963 she attended the International Workshop in Contemporary Music at Darmstadt, Germany. This is her first appearance at the Festival.



## GERHARD PUCHELT *Piano*

Born in Stettin, Germany, Gerhard Puchelt pursued his music studies in Berlin, later appearing as an accompanist. Following his solo performance of the Schumann piano concerto with the Berlin Philharmonic Orchestra in 1946, Dr. Puchelt has played under the baton of conductors such as Ansermet, Cluytens, Fricsay, Knappertsbusch, Keilberth, Solti and Steinberg. He toured South America in 1954, performing in Argentina, Bolivia, Colombia, Peru and Uruguay. In 1955 he was the first West German soloist invited to perform in the Soviet Union after the Second World War. He gave a concert tour of Japan in 1963 and of the United States the following year. Known as an interpreter of German Romantic piano music, Mr. Puchelt has been Professor of Piano at the Berliner Hochschule für Musik since 1948. In 1951 he received the Music Award of Berlin. He has recorded piano music by Stephen Heller on the Genesis label. Father of violinist Christiane Edinger, Mr. Puchelt makes his first Festival appearance.



## LINDA PURDY *Mezzo-Soprano*

A music graduate of California State University, San Francisco, Linda Purdy was chosen in 1974 to participate in the Oglebay Opera Institute under the direction of Boris Goldovsky. This past winter she received the Grautner Award as second place winner in the San Francisco District Auditions of the Metropolitan Opera. She presented a Bicentennial recital with her husband, pianist William Purdy, for the Modesto Symphony Association, and was soloist at the first annual Carmel Classic Guitar Festival. Last fall she appeared as Rinaldo in a Donald Pippin Presents production of Handel's "Rinaldo" at the Spaghetti Factory in San Francisco. This is her second season with the Festival.



## GABOR REJTO *Cello*

A native of Budapest, Gabor Rejto studied in Spain with Pablo Casals after graduating from the Royal Academy. He appeared with major symphony orchestras in Europe and came to the United States in 1939. Now cellist of the Alma Trio, he has also been a member of the Lerner and Gordon string quartets and has appeared in concerts with the Hungarian and Paganini quartets. His solo and chamber music tours have covered America, Australia, New Zealand and Japan. He was head of the cello and chamber music departments at the Eastman School of Music (1949-1954) and since that time has been Chairman of the String Department of the University of Southern California's School of Music. During the summers he gives master classes in cello and chamber music at the Music Academy of the West in Santa Barbara. In 1972 Mr. Rejto was honored by the American String Teachers Association as Artist Teacher of the Year. His latest tours include the Far East in the fall of 1975 and South Africa in the spring of this year. This is his third appearance with the Festival, having last performed here in 1971.



## MARILYN SAVAGE *Contralto*

After majoring in opera at the University of Southern California, Marilyn Savage studied with Lotte Lehmann on a scholarship to the Music Academy of the West at Santa Barbara. She was a solo member of the NBC-TV Opera Company in New York, and later appeared as guest artist with the Illinois Opera Guild, Cleveland Orchestra, National Symphony Orchestra of Washington, D.C., and with Arthur Fiedler at Lincoln Center. Miss Savage is a frequent soloist with the Los Angeles Bach Festival. She returns for her fourth season in Carmel.

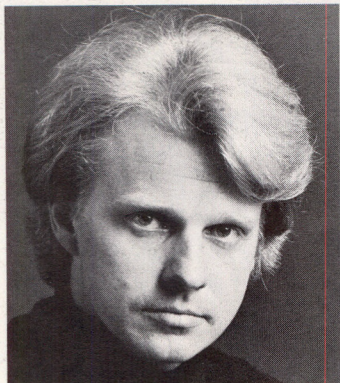


## DIANE THOMAS *Soprano*

During the past season Diane Thomas was soloist in the first West Coast production of Donizetti's "Requiem" with the William Hall Chorale. She also sang a leading role in "Gli Equivoci nel Sempiente" by Alessandro Scarlatti, a first American performance produced by the University of California, Los Angeles, Opera Department under the direction of Jan Popper for the American Society of Musicologists' convention, honoring Donald Grout. In March 1976 Miss Thomas performed in the Mozart "Requiem" with the Camerata of Los Angeles, under the direction of H. Vincent Mitzelfeldt, and the Mass in B Minor with the William Hall Chorale. Miss Thomas studied and performed lieder with Erik Werber at the Vienna Academy of Music. She attended George London's master classes at the University of Southern California, receiving the Los Angeles Music Teachers Association Award in 1968, as well as the Arthur Bergh Memorial Award in San Francisco Opera regional auditions. In 1971 she was a finalist in the San Francisco Opera auditions and participated in the Merola Opera Program. This is Miss Thomas's third season with the Festival.

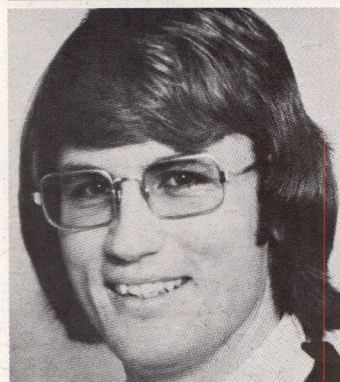






### **WILLIAM WAHMAN** *Tenor*

Since his first appearance at the Festival in 1975; William Wahman has completed his second season with the San Francisco Opera. In February and March of this year he appeared in Mozart's "Cosi fan tutte" with the Minnesota Opera, and he has been invited to return to Minnesota this fall to sing in Smetana's "The Bartered Bride" and again in "Cosi." His recent oratorio performances included Bach's Christmas Oratorio and the Passion According to St. Matthew with the Music of the Baroque concert series in Chicago. In January of this year he gave a Baroque recital at the University of California, Berkeley. Mr. Wahman was awarded a fellowship to the Berkshire Music Festival at Tanglewood and served as apprentice artist with the Santa Fe Opera in 1971 and 1973. He has made several solo appearances with the Chicago Symphony Orchestra. Prior to this year's Festival, Mr. Wahman gave a recital of Schubert's "Die Schöne Müllerin" at San Francisco's Community Music Center.



### **GREGORY WAIT** *Tenor*

A recent award winner in the West Coast Regional Metropolitan Opera Auditions, Gregory Wait returns for his sixth consecutive season with the Festival. Mr. Wait directs a multiple choir program at Whittier First Christian Church, where he serves as Minister of Music, and is also Director of the Lutheran Chorale of Los Angeles. He has appeared as tenor soloist with the Seattle Symphonic Chorale, the William Hall Chorale and the Los Angeles Master Chorale. Prior to the Festival, Mr. Wait has been guest choral clinician for the music workshops sponsored by the Lyceum of the Monterey Peninsula and the Festival.



### **NANCY WILLIAMS** *Mezzo-Soprano*

Nancy Williams sang the role of Dido in Purcell's "Dido and Aeneas" when it was produced by the Metropolitan Opera for a special series of performances at Lincoln Center's Forum Theater. Miss Williams began her career at the Tanglewood Festival under the guidance of Boris Goldovsky. In 1966 she made her Metropolitan debut as Octavian in a concert version of "Der Rosenkavalier," subsequently singing numerous roles with the "Met," both in New York City and on tour. Her most recent performance was in Busoni's "Dr. Faustus" at the Kennedy Center. Other opera companies with which Miss Williams has performed include those of Dallas, Honolulu, San Diego, Cincinnati, Boston, St. Paul and Lake George. Her concert and oratorio repertoire, from Bach to Dallapiccola, has included appearances with the Philadelphia Orchestra, London Symphony, New York Festival Orchestra, Utah Symphony and Buffalo Philharmonic. She has recorded Vladimir Sommer's "Vocal Symphony" for RCA and Bernstein's "Trouble in Tahiti" for PBS. Miss Williams sang the role of Dorabella in "Cosi fan tutte" at the Cincinnati Opera Festival just before making this first appearance in Carmel.



### **MARGARET ZELENY** *Soprano*

Margaret Zeleny began her musical career at the University of Minnesota as conductor, soloist and ensemble singer. After placing first in the National Association of Teachers of Singing Contest in 1967, Miss Zeleny made her debut in 1969 with the Roger Wagner Chorale National Tour. Since then she has performed frequently with the Wagner Chorale in the Los Angeles Music Center and the Hollywood Bowl and has sung in concert, oratorio, opera and recital. She has appeared with the Los Angeles Philharmonic Orchestra, Los Angeles Master Chorale, Monday Evening Concerts and other organizations including the Minnesota, Detroit and Omaha symphonies. A Southern California resident, Miss Zeleny makes her third Festival appearance.











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Sandor Salgo, *Executive Director*  
**SUMMER CHORAL WORKSHOP**  
June 21-July 9

Priscilla Salgo, *Director*

**Clinicians**

Caterina Micieli, *Soprano*; Carole Burch, *Alto*;  
Gregory Wait, *Tenor*; Marc Clemens, *Bass*  
*Accompanist*: Arleine Arrivee

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Leslie Doyle, soprano	Betty Meacham, soprano
Joan Ellis, soprano	Nancy Murphy, soprano
Catherine Grass, alto	Guy Phillips, bass
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Angela Karadsheh, soprano	Laurel Ruth, soprano
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Beth Comstock, alto	Richard Kinney, tenor
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Beth Hope, alto	Yolanda Mitchell, soprano
Laura Kafka, soprano	Leslie Robinson, soprano
Rebecca Knowlton, soprano	Russell Thorngate, bass

**SUMMER INSTRUMENTAL WORKSHOP**

June 28-July 16

Fred Schlichting, *Director*

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Marilyn Robinson Sevilla, *Strings*; Fidel Sevilla, *Strings*;  
Shirley Douty, *Strings*; Charles Bubb, *Brass*;  
Bruce Lamott, *Theory*; Laurel Elkger, *Woodwinds*

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Martha Buskirk, cello	Linda Johnston, violin
Sandra Carrick, violin	Sharon Long, viola
Julie Collier, flute	Susan Meamber, bassoon
Alison Curtice, trumpet	Sally Nimer, flute
David Dally, violin	Karen Ottone, flute
Donald Dally, violin	Loriana Parker, violin
Maria de Vincenzi, flute	Nancy Savage, clarinet
Romna Drever, clarinet	Kevin Schambach, violin
Marty Eshoff, trumpet	Jann Shelby, flute
Sadiya Espino, cello	Karen Strobbridge, flute
Leslie Grate, cello	Theresa Thomas, violin
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# THE LYCEUM SUMMER WORKSHOP

For many students, summer vacation is a time for sunshine and leisure. But for the participants in the Summer Instrumental and Choral Workshops, jointly sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival, this summer has been a time for a musical dream come true. Under the inspiring directorship of Maestro Salgo, music students from the Monterey Peninsula, Salinas, Watsonville and as far away as Boulder Creek have been reading, playing and singing scores which include many selections from the Festival program. Chosen at spring audition-interviews for their natural abilities and outstanding talent, rather than level of experience, the young musicians have spent about 27 hours each week, individually and in groups, with professional musicians who devote their time and talent to the workshops.

The Choral Workshop, under the direction of Mrs. Priscilla Salgo, enjoyed the facilities of the Church of the Wayfarer from June 21 to July 9. From June 28 to July 16 All Saints' Episcopal Church reverberated with the sounds of the Instrumental Workshop under the directorship of Fred Schlichting, of Tacoma, Washington.



The workshops are possible only through the generous support of the Monterey Jazz Festival (since 1966), the Bing Crosby Youth Fund, the David and Lucile Packard Foundation of Palo Alto and the Thirty-Nine Craftsmen of the Monterey Peninsula. The generosity of Mr. and Mrs. Fidel Sevilla and various service clubs of the Peninsula makes it possible for the Lyceum to offer individual scholarships to young musicians.

The Lyceum of the Monterey Peninsula is a volunteer, non-profit organization providing seminars and special workshops for gifted young people during the school year and summer months. The highly qualified leaders are artists, professors, craftsmen, writers, scientists and other professionals who devote their time and expertise on subjects ranging from Bach to Wildflowers and from Computers to Veterinary Medicine to make possible an offering of 85 seminars and workshops with an enrollment of over 1000. Supported solely by donated funds from the community, the Lyceum program supplements the regular curriculum in the schools and provides the opportunity for students to discover and develop special interests and talents.



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# HISTORICAL INSTRUMENTS/ACKNOWLEDGEMENTS

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers; others are modern reproductions. Descriptions have been provided by the artists who play these instruments, and whose names appear in the corresponding entries:

**BAROQUE ORGAN** (Bethlehem Lutheran Church, Monterey). Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboard and pipes. The only electrical requirement is the current to the blower. 22 stops, 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

**CELLO** (Douglas Davis). Nicholas Gagliano, Naples, Italy, 1745.

Regarded as one of the finest extant examples of this maker's art. The varnish is of a rich blond color.

**HARPSICHORD** (Carmel Bach Festival). Made in 1975 by Eric Herz in Cambridge, Massachusetts, modeled after an 18th century harpsichord, with a 16' stop, by the North German builder Hass. Anonymous donor.

Two manuals; two 8', one 4', one 16', one Nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

**HARPSICHORD** (Carmel Bach Festival). Made by Neupert in Nürnberg, Germany. Anonymous donor.

Two manuals; two 8', one 4', one lute (buff) stop.

**HARPSICHORD** (Carmel Bach Festival). Made by Wittmayer in Gartenburg, Germany. Bequeathed by Mrs. Helen Fuller.

One manual; one 8', one 4', one lute (buff) stop.

**HARPSICHORD** (Madeline Ingram). Made in 1972 by Eric Herz in Cambridge, Massachusetts, modeled after an 18th cen-

ture harpsichord, with a 16' stop, by the North German builder Hass.

Two manuals; two 8', one 4', one 16', one Nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

**HARPSICHORD** (Bruce Lamott). Built in 1968 by Richard Merz; rebuilt in 1975 by Herbert Myers. Copy of a French instrument of the mid-18th century.

Two manuals; two 8', two 4', one lute (buff) stop; all stops hand-operated.

**OBOE D'AMORE** (Raymond Dusté). Modern reproduction by Marigaux in France in 1967.

**OBOE D'AMORE** (Raymond Dusté). Modern reproduction by Lorée in Paris, France, in 1972.

**OBOE D'AMORE** (Jean Stevens). Modern reproduction by Lorée in Paris, France, in 1974.

**ORGANO DI LEGNO** (Carmel Bach Festival). Designed and constructed by Otto Rindlisbacher in Zürich, Switzerland. Gift of Emile Norman and Brooks Clement.

"Organo di legno" or "wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher organ used in the Carmel Bach festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedacht 8', Rohrflöte 4', and Principal 2'. The two lower octaves of the Gedacht 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement).

**VIOLA** (Thomas Hall). Northern Italian instrument, 18th century; maker unknown.

**VIOLIN** (Christiane Edinger). Amati, 1632.

**VIOLIN** (Kay Newnam). Francesco Grotto, 1730.

**VIOLIN** (Polly Sweeney). J.B. Guadagnini

**VIOLIN** (Rosemary Waller). Joannes Baptista Gabrieli, Florence, Italy, 1763.

The Carmel Bach Festival, Inc., wishes to express its deepest appreciation to All Saint's Episcopal Church, Bethlehem Lutheran Church, Carmel Mission Basilica, Church of the Watfarrer, First Presbyterian Church of Hollywood; the City of Carmel; Frank Riley, director of Sunset Cultural Center; the Rev. Edward McMahon, the Rev. David Hill, the Rev. Theodore Iverson; the Carmel Pine Cone, Carmel Valley Outlook, Monterey Peninsula Herald, Monterey Peninsula Review, San Francisco Chronicle, San Francisco Examiner, Los Angeles Times, San Jose Mercury & News, Sacramento Bee, Palo Alto Times, Oakland Tribune, San Francisco Magazine, Game & Gossip, This Month, Time Out; radio stations KFAC, KKHI, KRML, KUSP, KWAV; KMST-TV; American Guild of Musical Artists, Musicians Association (AFM Local 616), Monterey County Symphony Association, Carmel Music Society, Carmel Art Association, Volunteers in action, Carmel Business Association, Carmel Police Department, Carmel Fire Department; Monterey Peninsula College, Santa Catalina School, Carmel Board of Education and School of Adult Education, Carmel High School Music Department, Girl Scouts Monterey Bay Council; Highlands Inn, Safeway Stores (Carmel), Monte Mart, Inc. (Carmel), Studio Art Supplies, Mediterranean Market, Wishart's Bakery.

To Marion Engstrom, Louise Di Tullio, Lilli Selvig, Linda McHarry, Carl J. Kirtz, Samson B. Knoll, Haymo Taeuber, Robert Bowser, M. Scott MacClelland, Mrs. James Borovilos, John Kolarik.

To the Peninsula residents who have generously contributed housing to festival participants; the hotels, motels and merchants of the area: the soloists and members of the Festival Chorus, Chorale and Orchestra, the stage crew, staff and ushers, and to all others who have worked to make the Carmel Bach Festival a continuing success.

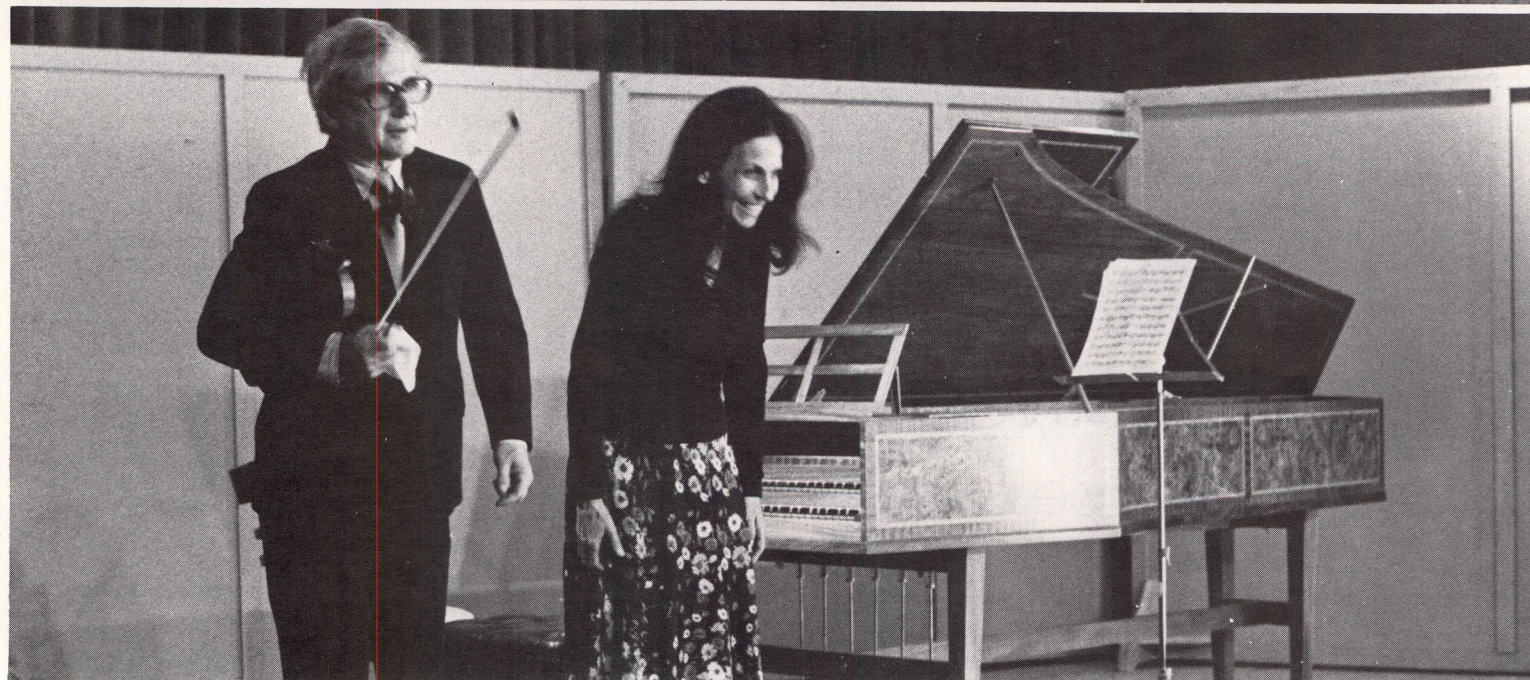
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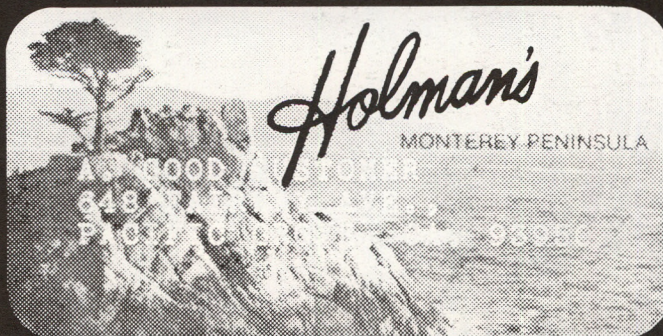
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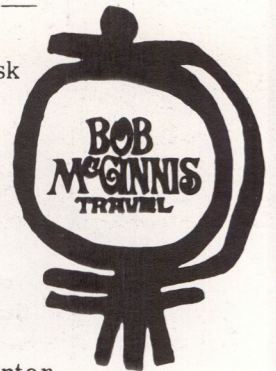


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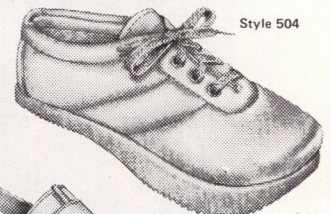
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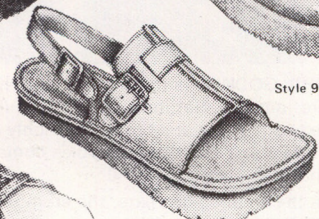
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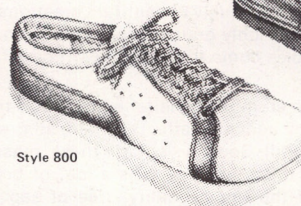
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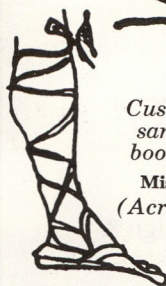


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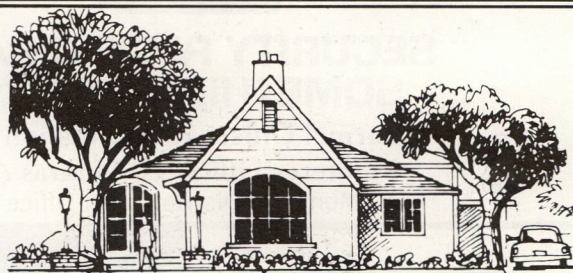


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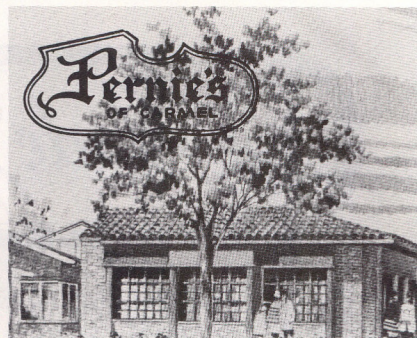
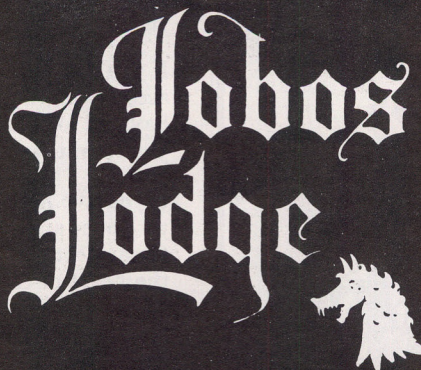
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Next to Sunset Center

On 8th  
Bet. Mission & San Carlos  
625-1255

Lunch

### CARMEL ART ASSOCIATION

Owned and operated  
by local artists

Open Daily from 11-5  
West side of Dolores  
Between 5th and 6th  
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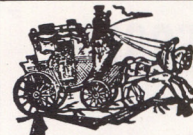
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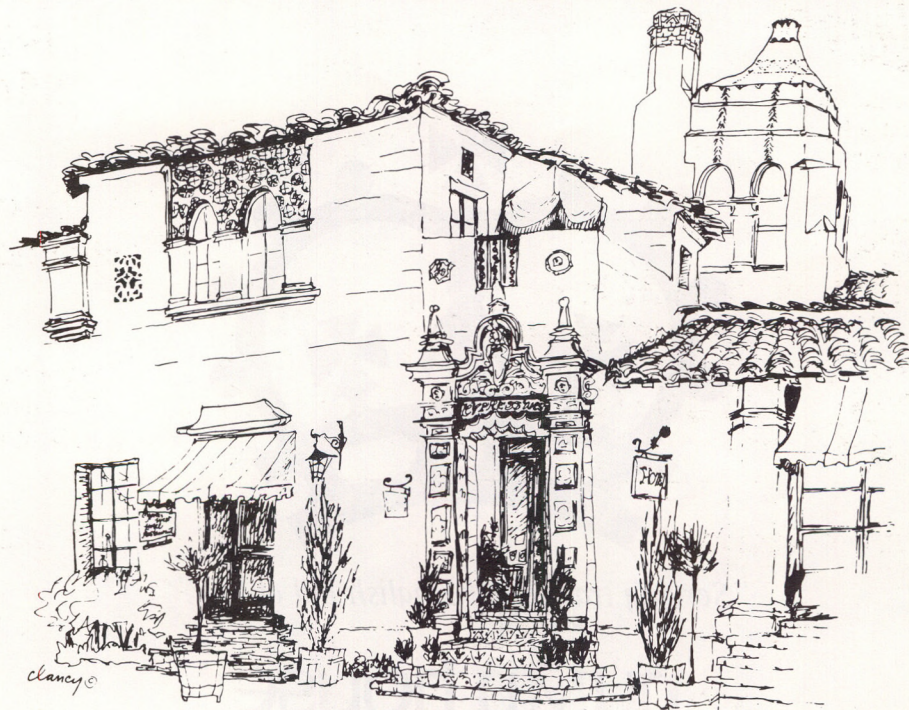
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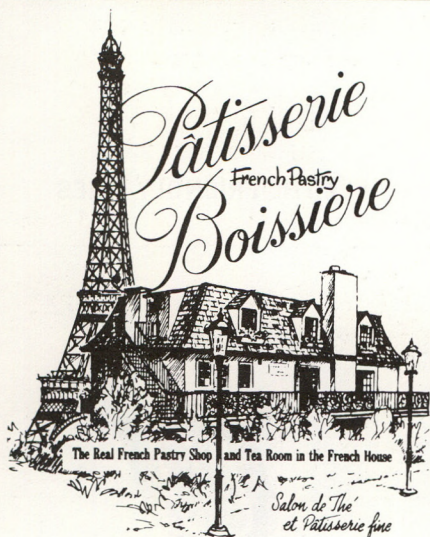
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## UNIQUE

**U-NIQUE** (yu-neck')

*adj.* 1 Being the only  
one of its kind;  
being without equal;  
singular; uncommon,  
UNMATCHED, rare. 2  
Not complicated with  
other things. 3 Sole;  
single. See under  
synonyms RARE.

—LY *adv.* —NESS *noun.*

\*  
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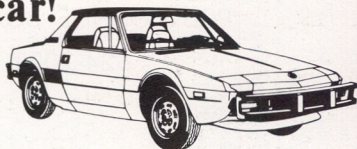
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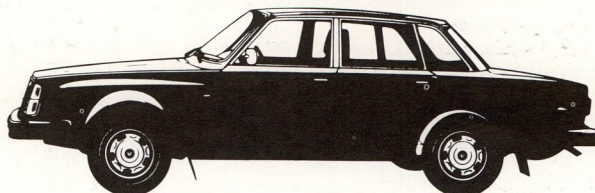
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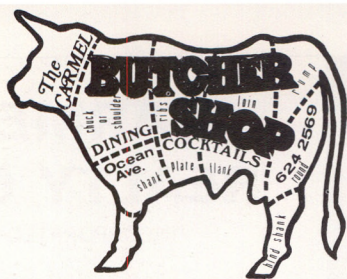
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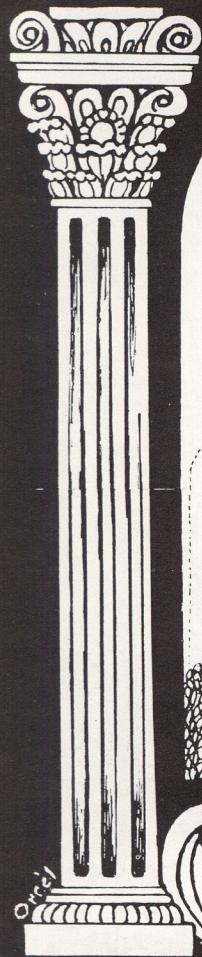
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**Prime Rib  
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SUNDAY BRUNCH ... 11-2

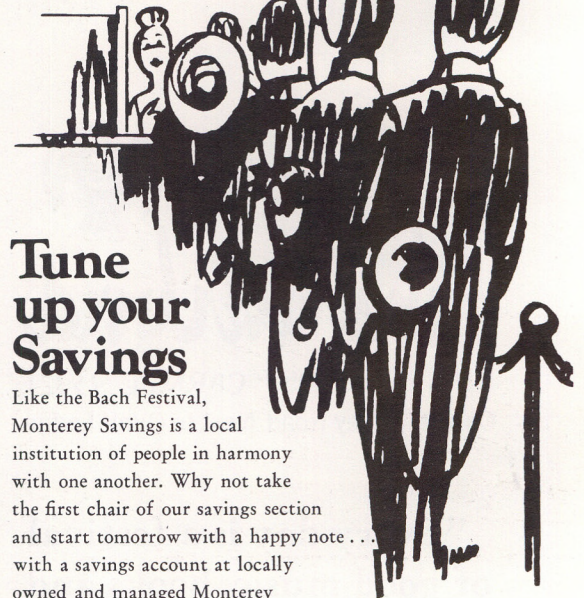
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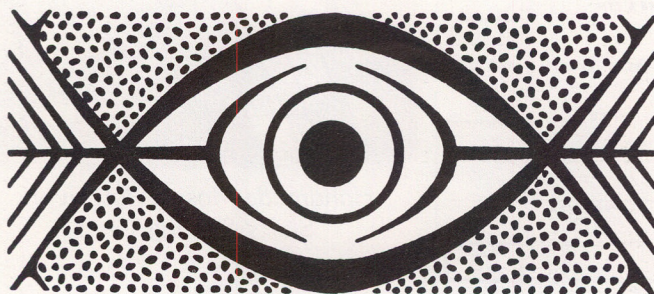
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